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# The ART DIGEST

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## New York Critics Pounce on the Pittsburgh International



AT LEFT—"Horitia and Fabiola," by Ferruccio Ferrazzi, (Italian); first prize (\$1,500) at Carnegie International.

ABOVE—"The Back Bedroom," by Dod Procter (English); awarded honorable mention at Carnegie International.

The New York critics who journeyed to Pittsburgh for the opening of the twenty-fifth international exhibition are unanimous in their estimate of the show,—that it travels some distance along the way of revealing what contemporary painting is like in all the nations, but that it does not go nearly far enough. This is said by them all regretfully, sometimes apologetically, for they realize, as the *Times* critic puts it, that such an exhibition is bound to "contain more of history than prophecy," and "the wonder is that so much of prophecy is there, or of that recognition of changes long since begun."

The New York critics who have written their estimates of the international so far are Forbes Watson of the *World*, Elisabeth Luther Cary of the *Times*, Margaret Breuning of the *Evening Post*, and Helen Appleton Read of the *Brooklyn Eagle*. Henry McBride of the *Sun* and Royal Cortissoz of the *Herald Tribune* made belated trips and their criticisms must await another number of THE ART DIGEST. The Philadelphia papers, the *Inquirer*, the *Public Ledger* and the *Record*, devoted much space

filled with the usual mentionings of artists and individual paintings but barren of criticism, while Penelope Redd Jones of the *Pittsburgh Post* and Professor Harold Geoghegan of the *Pittsburg Gazette Times* it may be had their hands across their mouths, having to remember, perforce, what Pittsburgh liked and didn't like. The latter made two or three cutting remarks about radical pictures, something for which Pittsburgh may have thanked him.

The most decided disapprobation comes from Miss Breuning. "If the *raison d'être* of these large exhibitions," she says, "is to furnish the people of Pittsburgh a pleasing diversion, agreeable rather than stimulating, and demanding no painful readjustment of artistic judgments, then there is no possible criticism of this finely arranged showing, assembled at such vast expenditure of time and money. But if it were supposed to present the beholder with a cross section of

contemporary art in Europe and America, it is far from its goal."

Mrs. Read is almost equally emphatic: "Long after the moderns were well established in museums and private collections throughout America they were refused admission to the Pittsburgh international. And the international became no more indicative of the trend of European art than was the Salon des Artistes Français. Five years ago with the appointment of a new director, Homer St. Gaudens, things began to wake up. Modern art insinuated itself first in homeopathic doses—the pictures hung behind doors and in corners, their number so far in the minority that the trustees could still point to the fact that Pittsburgh did not subscribe seriously to that crazy modern stuff.

"The next year there were more moderns, the examples less innocuous and the places allotted to them more conspicuous. It is rumored that those responsible came very near to losing their jobs, had it not been for the unanimous verdict of the press that Pittsburgh was waking up and was allowing new blood to be injected into its fast

25,000 Copies

of this first number of THE ART DIGEST have been circulated as samples.





"Fawn and Nymph Under a Tree," by K. K. Roussel (French); second prize (\$1,000) at Carnegie International.



"Mountebanks and Thieves," by Robert Spencer (American); third prize (\$500) at Carnegie International.

atrophyng veins. Matters looked hopeful for the fulfillment of Andrew Carnegie's ideal—an annual cross-section of European art. But judging from the last two exhibitions a deadlock has been reached. So far and no farther is the very evident verdict.

"If the international is to be something more than an example of perfect neutrality it will be necessary to change its machinery.

A whole group of younger men are springing up. Let a group of these replace the octogenarians who have been occupying wall space for the last quarter of a century. The annual Salon des Tuileries could yield up a group of painters who could assist materially in telling the story of modern European tendencies in art; who could show how they are developing or deviating from the ideas received from the still young

fathers of modernism. To make room for them, drop out the Menards and the Besnards, the Laurens, the Camerons, the Mancinis and the Titos."

Proving doubtless that the male of the species is more merciful than the female, Forbes Watson is inclined to apologize for the international and praise, albeit faintly, its efforts. "A system has been devised," he explains, "whereby the paintings selected are expected to record impartially current points of view among the artists of the world. Homer St. Gaudens, the director, has done all in his power to inspire the various committees and juries to assemble exhibitions that represent living art. Each year he has brought forward examples of the more liberal or radical tendencies to broaden the show. Each year they are placed a little more prominently." This point he clinches by pointing out that "The Bathers" by de Segonzac is most prominently displayed, "so that the most casual visitor will be unable to escape it."

Professor Geoghegan, representing the Pittsburgh point of view, as if expecting this blow by the New York critics, says the exhibition "probably will arouse the same criticisms and evoke the same enthusiasms as all the others that preceded it. The ultra-conservatives will again bewail the decay of art, and cry out in horror at every departure from tradition, while the ultra-radicals will scoff at every established reputation, and talk contemptuously of 'old stuff.' As a matter of fact, both will be wrong.

"The present exhibition, like those of former years, is a very fair survey of the art of painting as practised in America and Europe in the year 1926. There is perhaps a leaning toward the conservative side, but now men like Matisse and Picasso, whose very names used to make the old guard foam at the mouth, take their place beside the most conservative, while 'young Americans' like Waldo Pierce and Maurice Sterne have emigrated from Gallery 8, where the directors were wont to put those pictures which the public regarded as 'funnies,' and taken their places this year with Dewing and Tarbell and George deForest Brush and the staidest of the old school."

The exhibition, according to Professor Geoghegan, is doubly international, because "no painting is very national any more. New York and Paris, London, Munich and Rome are so much nearer to one another than they used to be! Fashions in painting

## G. K. C. Philosophizes

G. K. Chesterton, in his department in *The Illustrated London News*, has been philosophizing on the subject of the Renaissance. "Everybody always says that the Renaissance was the beginning of the modern world," he writes. "But few seem to have realised the real sense in which the modern world is rather the reverse of the Renaissance. It is not merely that the great rationalist and epicurean impulse of the sixteenth century has worn itself out, and is weaker in its own kind. It is not merely that the Renaissance has grown old; though the very name of the Renaissance might reveal the probability. Four hundred years is rather a long time for a new-born babe to remain entirely new-born. But the case is really much stronger than this, in a way that is too little realised. By carrying out the programme we have really reversed the programme. When it is complete it becomes a contradiction in terms."

G. K. C. then pictures the workings of the Renaissance spirit, ever reaching out into the unknown vastness. But the present era is quite the opposite, he says.

"It is no longer so much a question of finding things that we did not know to be there," he asserts. "It is rather a question of bridging the distance between us and the things we do know to be there. It is a question of bringing distant things nearer, but not of seeing new things at the distance. Columbus came to tell us that Atlantis was something. Marconi comes to tell us that the Atlantic is nothing. The scientific discoverer does not so much find things as fetch them. The discoverer is at this moment appealing to exactly the opposite emotions or appetites to those to which Columbus or Leonardo da Vinci appealed. He is not telling us of wonderful things beyond the world we know, stretching out further and further into the void. He is offering to take us more rapidly to the things that we do know, and to make all

other things as far as possible identical with the things we know. He is offering us more familiarity with the things with which we are already familiar.

"I am inclined to think, therefore, that we have come to an end of that cycle which began with the Renaissance, and which might perhaps be called the romance of rational curiosity. \* \* \* It may be that the time has come once more for another kind of curiosity, such as the Greek philosophers felt in their little cities, or the mediæval mystics in their little cells. Perhaps the time has come for the other sort of pilgrimage; the inward rather than the outward journey. Or perhaps for that tale of travel through the spiritual world, which showed us Ulysses and Æneas passing through the world of wailing shadows, or Dante walking among the dead."

## Orpen's 12-Hours Sleep

In one of those curious "human interest" articles of which the London weeklies are so fond, the *Sunday Express* tells of great men who sleep much and great men who sleep little. Starting with Lord Balfour, whose habit it has been to stop in bed eleven to twelve hours a day, the newspaper says:

"Lord Balfour has at least one rival in a younger man—Sir William Orpen—who takes a full twelve hours of sleep. This brilliant portrait painter uses up a tremendous amount of vitality in a day, for his twelve hours of sleep is followed by twelve hours of hard work of great intensity."

## Art and Wisdom

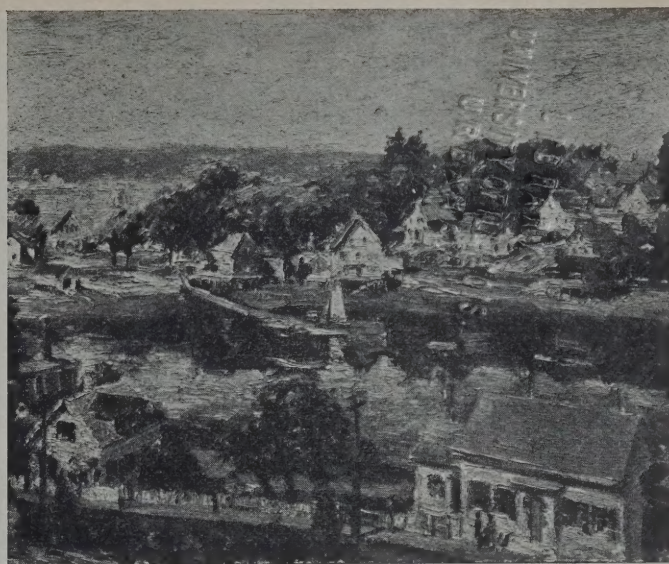
You take the apple  
As a still-life subject,  
Devouring it aesthetically,  
And the old venter smiles,  
For he knows  
That only he who bites into the core  
Finds the seed—  
Or tastes the worm.

—Le Baron Cooke in *Chicago Post*.



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"Man with Guitar," by John Carroll (American); awarded honorable mention at the Carnegie International.



"Rocky Neck," by Max Kuehne (American); awarded first honorable mention at the Carnegie International.

travel with so much more swiftness than formerly that we have Americans painting like Frenchmen, Frenchmen painting like Italians, Italians like Germans, and so on. If all the paintings in the exhibition were to be hung higgledy-piggledy, it would take a very astute critic to separate the various nationalities."

The Russians and Spaniards, according to this critic, have to a certain extent preserved their national characteristics.

The British section comes in for the most praise from the modernistic New York

critics and, strangely enough, not because of its modernity but because of its consistency with the ages-old English tradition. British artists have always resisted French influence. Impressionism made no mark on their work and they have been almost untouched by modernism. In contrasting the French and British sections, Miss Breuning holds bad selection responsible for the former's shortcomings.

"Astonishing as it may seem," she says, "France, which has been the one country of modern times to keep alive a passion for

art and inspire a devotion to it, presents a rather dull showing, while Great Britain, 'John Bull's neat little, tight little isle,' hardly important in the art reckoning of today, comes off with honors. This curious situation comes about partly because Great Britain continues to follow its traditions in art, and carries them out well. The portraits by Augustus John—brilliant performances—are in the tradition of English portraiture, however radical their painter may prove himself in other directions. They are just another link in the wonderful galaxy of English portraiture. It is the impeccable drawing of most of these artists that gives their work its distinction. Even those paintings which could never have been as they are, it would seem, if modern art had not passed through cubism, preserve this power of draughtsmanship."

"The little rookery of moderns, Duncan Grant, Vanessa, Bell, etc., has not influenced the rank and file of English painting," asserts Mrs. Read. "Excellent portraiture and charming figure compositions continue to be the British tradition. When the attempt is made to be psychological or technically theoretical the result is forced and ineffectual." And Mr. Watson bluntly states that "it is such men as Duncan Grant, Roger Fry and William Roberts, who would be modern, as it were, who fall by the wayside; obviously, the English genius does not lie in aping Parisian modernists." And Miss Cary points out that Great Britain's artists are "more content to grasp what is within their scope and enjoy their art within its temporary limitations, instead of keeping their minds fixed upon that timeless region where abstract design and pure painting are invested with incorruptible life. Hence within clear limits Great Britain practices art with conspicuous success."

De Segonzac's "The Bathers" among the French pictures is a sort of rallying standard for the critics. Mr. Watson sees in it "a fine disregard of realistic proportions," and says "the two sprawling figures do not pretend to be confined within the classic proprieties of drawing. They are brilliant pretexts, hardly more than abstractions of arbitrarily toned flesh seen against the cool landscape background. Although some of the painting is pointedly careless, the large canvas, as a whole, is a dashing and excessively knowing decoration." Miss

## The Liverpool Annual

The art season in England may be said to have started with the fifty-fourth autumn exhibition at the Walker Art Gallery, Liverpool, which gained quick publicity through the Epstein incident, related elsewhere in THE ART DIGEST. The critic of the London Times after visiting the show wrote of its "quantity," and added that Lancashire people were "proverbially fond of plenty for their money."

Like the Carnegie International, the big Liverpool exhibition sets aside one or more rooms for "one-man" shows, and this time a special gallery was given to Sir William Orpen. The Times critic pays his compliments as follows:

"The mechanical efficiency of Sir William Orpen's recent portraits has caused us to forget his more genial qualities. It is customary to speak of the 'Hogarthian' side of his talent, but the word, though convenient, does not really express his capacity. In order to be effective pictorial satire needs to have a broadly human basis, as it had with Hogarth; Sir William Orpen's satire, as expressed in 'The Kaiser Enters Paris' and 'Man v. Beast, Paris,' is at once too acrid and too narrow in bearing, too 'particular,' to survive the first grin; and he is more permanently satisfying in non-satirical genre subjects, such as 'The Fracture' and the delightful small study of a baby in cradle entitled 'The Doll.' But this collection gives him a very wide range, and includes some of his best portraits, such as 'The Artist's Daughter,' 'The Artist's Father and Mother,' and 'Field-Marshal Sir Henry H. Wilson.'"

### Unveil Herbert Adams Group

The town of Winchester, Mass., did not patronize the war sculpture mail order cat-

## Announcement

With a first issue of 25,000 copies, THE ART DIGEST enters the American publishing field. As its name implies, it presents a symposium of the news and opinion relating to art printed in the newspapers and periodicals of the world. In method as well as form, it closely follows its great forerunner in the field of general events, The Literary Digest. It presents in an unbiased manner, and as readably as possible, the significant things that are printed about art, giving credit to the publications from which matter is quoted or paraphrased.

THE ART DIGEST believes there is a signal need for a periodical of this scope, and its founders are confident that, with the marvelous growth in art interest manifest in recent years, a circulation of 50,000 to 100,000 can be attained.

There will be twenty numbers of THE ART DIGEST each year; it will appear semi-monthly from October to May inclusive and monthly during June, July, August and September. The subscription is One Dollar a year.

Three things are asked of each person who reads this first issue and likes it: first, that he send in his own subscription; second, that he mention the birth of THE ART DIGEST to his friends; third, that he include with his subscription a list of persons who should receive copies. Friendly help means success.

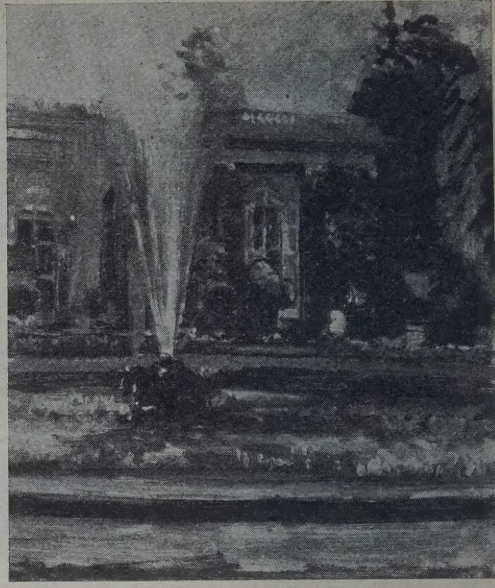
alogues, but has just unveiled a group called "Peace and Justice," by Herbert Adams in a landscape setting planned by Charles Platt. It stands in a corner of the high school grounds at Main street and the Mystic Valley parkway, overlooking the quiet waters of the tiny Aberjona river.

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"Old Village, Menton," by Antoine Faistauer (Austrian); awarded honorable mention at the Carnegie International.



"Versailles," by Walter Sickert (English); Garden Club prize, Carnegie International.

Breuning says this picture "gives a modern challenge that must be met; its simplicity, vitality and personal conception of both form and design give a stimulus to the eye sated with so much softness and prettiness." But Miss Cary, while recognizing its significance, takes it with a wry face, saying "there is not the slightest pleasure to be got from the picture beyond the pleasure given by a plastic medium developed under the hands of a painter; for a few that will be a rare virtue."

The vitality of the German section is recognized by the critics, where the younger men who brutally portray society are well represented. The artist attracting most attention is the terrible Otto Dix, whose painting of the actress, Anita Berber, is called by Professor Geoghegan "one of the most repulsive pieces of work I have ever seen," but in whose "satiric, callous realism" Miss Breuning sees "a sort of indictment of society from different angles."

The critics did not have much to say of the American section, doubtless because the pictures, preponderating in numbers, are by painters who have been written about countless times, and who have been seen on all occasions, such as the regular exhibitions of the National Academy, the Corcoran and the Pennsylvania Academy. The kindly Mr. Watson's worst comment is that this section "certainly does not give comprehensively the news of contemporary art in America," and he refers to "the old hats that still hang on the hooks of the invitation list, which certainly needs revising." "All of the well-known names in academic and well-established modern circles are represented," agrees Mrs. Read, but she complains that "many whose work we have admired have chosen to send poor examples."

THE ART DIGEST in its next number will present a digest of what the critics say of individual pictures in the exhibition.

Concerning the news aspect of the Pittsburgh international, it may be said that sixteen nations are represented by 378 paintings, of which 272 are European and 106 American. The numerical division of the European paintings is as follows: France, 53; Great Britain, 47; Italy, 53 (including a special room of 30 paintings by Giovanni Romagnoli); Spain, 22; Germany, 21; Russia, 18; Sweden, 11; Norway, 3; Belgium, 7; Holland, 7; Austria, 6; Hungary, 7; Czechoslovakia, 8; Poland, 7; Roumania, 2.

The prizes were awarded as follows:

First prize, \$1,500, Ferruccio Ferrazzi, Italian; "Horitia and Fabiola."

Second prize, \$1,000, K. X. Roussel, French; "Faun and Nymph Under a Tree."

Third prize, \$500, Robert Spencer, American; "Moutebanks and Thieves."

First honorable mention, \$300, Max Kuehne, American; "Rocky Neck."

Honorable mention, John Carroll, American; "Man with Guitar."

Honorable mention, Antoine Faistauer, Austrian; "Old Village, Menton."

Honorable mention, Dod Procter, English, (Mrs. Ernest Procter); "The Back Bedroom."

## Yale's New Museum

Yale University and the city of New Haven are to have a \$1,000,000 museum. Seven buildings have been cleared away and ground was broken in September for the structure, at High and Chapel streets, opposite the present building of the Yale School of Fine Arts, which will be joined to it by an archway over High street.

The building will afford splendid exhibition space for Yale's art treasures, which include the famous Jarves collection of 119 Italian paintings, chiefly primitives; a general painting collection, a collection of drawings by old masters, and the Trumbull collection of historical portraits and other paintings illustrative of the American Revolution. It should make Yale one of the country's chief art centers.

## Camden Unveils "Peter Pan"

Camden, New Jersey, has unveiled a bronze replica of Sir George Frampton's statue to Peter Pan, Barrie's immortal "boy who never grew up." It is the gift to the city of Eldridge R. Johnson.

## Semaine Difficile

My studio is on Broadway near 66th, Remarked D. F., the pensive sculptor.

On one side of me they were mourning Mr. Valentino.

On the other they were welcoming Miss Ederle.

I had four days of Rudy

And then four days of Trudy.

—Christopher Morley in *The Saturday Review*.

## Gain Museum Site

Kansas City's great art museum, made possible by the will of William Rockhill Nelson, owner of the *Kansas City Star*, came a step nearer when Irwin Kirkwood, son-in-law of the donor, offered to relinquish his life interest in the 20-acre "Oak Hall" property, in Rockhill, near the geographical center of the city, and the city council took steps for its acquisition.

Mr. Kirkwood stipulated that the ground be acquired by the city by condemnation proceedings and that the proceeds go to the fund for the erection of museum buildings. There is already available, by the wills of Mrs. Nelson and F. F. Rosselle, about \$1,000,000 for building purposes, and this amount, through Mr. Kirkwood's generosity, will now be substantially increased.

The museum when built will house first of all the art treasures of William Rockhill Nelson. Besides there is accumulating a vast fund for the buying of art, for the endowment left by Mr. Nelson yields approximately \$500,000 a year, which can only be used for this purpose. This endowment fund will be increased materially when other properties are sold.

The site, which now becomes available, is declared by H. F. McElroy, the city manager, to be ideal. The twenty acres is already beautified, and will afford a fitting setting. It will be permanently central in location and its spacious grounds offer ample room for additions and further buildings, which, says the city manager, "will undoubtedly be needed in generations to come."



## A Boston Idea

Boston is starting something entirely new in the history of art training. It is a course of instruction for the executives of retail stores and is sponsored by the Boston Chamber of Commerce and the Massachusetts Art School. This course, the first of its kind, will cover three years work, according to the *Boston Transcript*, and will consist of two weeks' instruction at the art school and two weeks work at a selected department store, alternating throughout the year.

Already the five largest retail stores of Boston have arranged to co-operate, and it is expected that other stores will participate. The object is to develop store executives equipped to handle the art instruction of employees.

In the announcement of the art course it is pointed out that "selling products of art merit requires some understanding of the color, design and style involved, and the larger department and retail stores throughout the country are recognizing this fact. The Metropolitan Museum of Art in New York, through its educational department, already has broken ground in this new direction but it remains for Boston and the Massachusetts School of Art to initiate an organized plan for the requisite training necessary to develop store executives equipped to handle adequately this important problem of art instruction for the employees of retail stores."

## Art as Merchandise

That the retail stores of America are beginning to take into consideration the growing interest in art is becoming more and more apparent. Following the starting of a course of art instruction for store executives in Boston, came a speech made in New York by Samuel W. Reyburn, president of Lord & Taylor, to a group of art writers, artists and museum executives, whom he invited to luncheon. It is his idea that mass production need not drown the artist in a deluge of materialism.

"Cellini fashioned his gold for a prince," Mr. Reyburn is quoted as saying by the *New York World*, "and one masterpiece could be owned by only one man. But today Rene Lalique, the great French artist, blows a design in glass and soon millions more of that exact design are in the hands of the masses."

This speech led "J. A." to write a poem for the *Brooklyn Eagle*, the last stanza of which reads:

*Hail, then, the age when mass production makes*

*The masses partners in aesthetic things;  
When education plays for higher stakes,  
And stilled are many ancient murmurings,  
In myriad souls the love of beauty wakes,  
And no monopoly clips beauty's wings.*

Mr. Reyburn attributed the growing popularity of artistic things in the home to the improved distribution of wealth and the increasing art appreciation in women. Newspaper and magazine articles he said constituted the most potent educational factor.

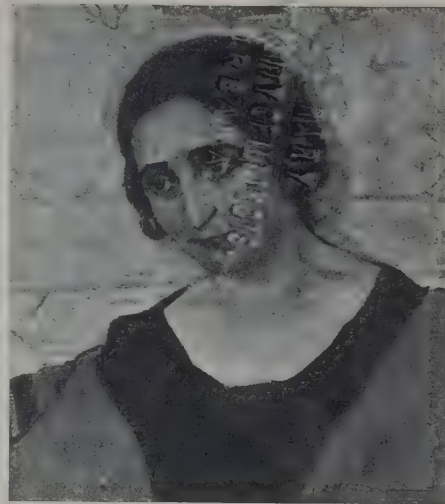
## Clothes as "High Art"

Fuel is lent to the fires for art in American department stores by John Cotton Dana, director of the Newark Museum, in an article in "The Museum," in which he asserts that dress is in reality a high art

## Greece Honors Artist Who Studied Here

An interesting exhibition of paintings by D. Gioldassi, a talented Greek artist, was recently held at the "Zappeion" in Athens. The *Vradyni* (Athens) commenting upon his work in a long illustrated article, says: "The first impression one gains from this exhibition, which is composed of 189 paintings by Mr. Gioldassi, is the ability of this artist to bring before the observer the atmosphere of the landscape he interprets. In looking at the landscape that one has before him, one is transported to it, breathes its air, feels its light and communes with its soul. In order that his eye may better embrace the landscape he wishes to portray, the artist grasps it 'a vol d'oiseau' one might say,—he gets away from it and rises higher up. In his portraits he proves himself to be an equally true artist. His color combinations are harmonious and his expression very vivid. His canvases, one after another, portray the inner man."

This is the first exhibition of the work of Mr. Gioldassi to be held in Greece. He



"Miss M. K.," by D. Gioldassi.

lived for many years in New York, where he studied art, and began his career.

and should be treated as seriously as architecture, painting and sculpture.

"When people realize that the art of clothes, that is, of dress—boots and cravats, gowns, headdresses and all articles of wear—is of supreme importance," he said, "then will the art found in all other products of man's creative talent, such as architecture, gardens, sculpture, pottery and paintings, fall into its proper place. The examination, criticism, study of fitness, observance of the quality, skill and craft therein disclosed, of materials and objects to be worn are all mental and emotional reactions in the field of art."

## Duncan Phillips Group

Announcement is made by the Baltimore Museum of Art that it will exhibit from May 9 to April 3, 1927, a collection of modern American paintings from the Duncan Phillips collection of Washington, D. C.

This is expected to be a memorable event, as Mr. Phillips for a number of years has been buying the cream of modern American works, as well as European.

## Southern League's Convention

The annual convention of the Southern States Art League will be held beginning April 7 in Charleston, S. C. The seventh annual exhibition of the league will open at the same time in the Gibbes Memorial Art Gallery and last throughout the month.

## Russian Art to Be Sold

The Soviet government, according to the *London Times*, is negotiating with an English art dealer for the sale of works seized in the Leningrad palaces, the works offered not being desired for Russia's museums.

## No Advertising Accepted

The first few numbers of THE ART DIGEST will contain no advertising. This is because it desires no favors that are not earned. When its columns are finally opened to advertisers it will be because the magazine's paid circulation justifies the buying of space.

## Embargo Favored

On the heels of the royal decree promulgated in Spain last August which absolutely forbids the export of buildings in part or in whole and the export of any objects whose removal constitutes serious loss to history, archeology or art, agitation for a similar law has been redoubled in France, caused by reports of the recent sale of the historic Chateau de Courcelles to an unnamed American millionaire, who purposes to remove it to his Long Island estate.

Stringent regulations against export of ancient art already are in effect in Italy, and from time to time appeals for similar protection appear in the English press.

Legislation designed to prevent the sale abroad of rare French paintings and antiques will be discussed at the present session of parliament, according to *Associated Press* dispatches, and it is said that there are excellent chances for it to be adopted.

Proponents of the bill would have it provide that no true antique or picture of extraordinary merit may be sold without first advising the Department of Beaux Arts, which would have priority in the purchase.

Another bill in course of preparation would absolutely prohibit the sale abroad of articles classed as "national possessions," even though held in private collections.

## Eccentric Genius Dead

Antonio Gaudi, the architect who designed the grotesque and eccentric Barcelona Cathedral, is dead in Spain, without seeing that edifice completed. "For years," says the *London Sphere*, "he experimented in architectural form until he evolved the 'building up of curves.' He lived in a world of his own, built up of dreams, aspirations, and other intangible stuff. As an architect he cared not one whit for tradition or custom; thus, his cathedral, begun thirty years ago, is still unfinished, loaded with curves and lavish ornamentation—more like a castle of dreams than a substantial building for everyday use."

The towers of Barcelona Cathedral, with their perforations running up in parallel rows to conical tops, resemble nothing so much as corn-cobs stood on end.



## Proud of Pennell

The outstanding event of the art season so far in Philadelphia has been the great Joseph Pennell memorial show at the Pennsylvania Museum, composed of 890 etchings, together with 600 lithographs and numerous oil paintings, water colors and drawings, besides portraits of the artist by Wayman Adams and William Oberhardt, the portrait medallion by John Flanagan and a collection of books written or illustrated by Pennell.

The Metropolitan Museum of Art will hold a comprehensive Pennell memorial exhibition, Nov. 9 to Jan. 2.

Philadelphia takes an immense pride in Pennell, and this is voiced in the review of the collection appearing in the *Public Ledger*. "To miss the opportunity of going to see the exhibition," says the critic,—"to miss that chance is to neglect participating in an event of an importance in Philadelphia's art history almost comparable with a particular Fourth of July in the city's political history."

"Philadelphia let New York steal away the honor of having the first memorial exhibition of the work of the great Philadelphia painter, Thomas Eakins. But Philadelphians, who realize that Joseph Pennell was a very great artist, have been prompt in seeing to it that his native city should have the first memorial."

"It is like reading an autobiography," the *Public Ledger* remarks, "to visit that memorial exhibition. What an inspiration to youth to see how, for a long lifetime, this artist kept on experimenting and improving! All his great achievements are shown there, and his halting first steps on the road to world fame, and the record of his mistakes and failures, too. Again and again one comes upon an etching of great rarity because the plate was discarded as not a success. For instance, the etching labeled: 'St. Paul's, London, eight printed, destroyed'; and then one comes on the same theme dealt with anew—and with how much greater freedom, vigor and glamour!"

The very human quality of Pennell's work is celebrated by the critic of the *Inquirer*. "Pennell prints are usually easy to contemplate by the lay beholder," he says, "for their creator was pre-eminently a man who lived among men and had the most sympathetic feeling for the world's work—it might be said its very heaviest, most toilsome work—in its bearing upon the past, the present and the future."

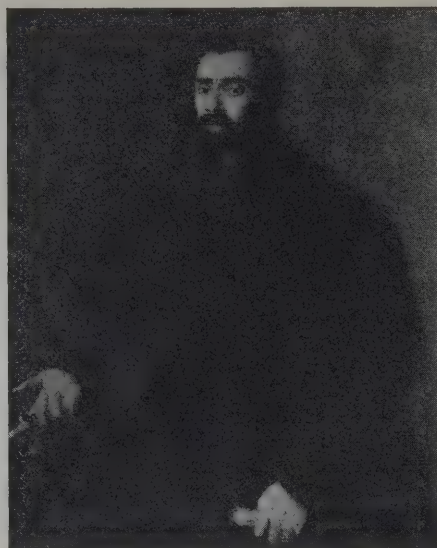
### Art Alliance in New Home

The Philadelphia Art Alliance has recently purchased the Wetherill mansion in Rittenhouse Square, Philadelphia, for its headquarters. The building is admirably suited for art and organization purposes. Besides being very spacious and beautiful in its exterior and interior proportions, it contains murals by Richard Blossom Farley and Kent Wetherill. The opening exhibition will include oil paintings by John Carroll, prints by American etchers, jewelry and other crafts work by Philadelphia craftsmen, and interior decorations especially suited to the architecture of the house.

### Sir Arthur Cope Paints King

Sir Arthur Cope, R. A., has completed a new portrait of King George V, after a number of special sittings, for the Royal College of Music.

## Titian for Denmark



Copenhagen's New Titian

It is seldom that all authorities agree when an old master is discovered. The "new" Rembrandts comprise almost a whole volume, and there has been controversy. When there are doubts verbal feuds start in the art magazines. And now Copenhagen has bought a newly found Titian, for which no less an authority than Dr. von Bode stands sponsor.

"A short time ago," says the *Neue Leipziger Zeitung*, "a new picture of Titian, the greatest painter of the Venetian School, was discovered and declared genuine by Dr. Wilhelm von Bode. The picture, a true masterpiece, is the portrait of a man in his best years. It had been in the possession of the Art Galleries van Diemen, Berlin and Amsterdam, and was altogether unknown in the records. It has now been acquired by the Staats-Museum of Copenhagen for the very high price of 360,000 crowns. Two-thirds of the amount was given by the Ny Carlsberg Fund to celebrate the museum's twenty-fifth anniversary."

"There are a few art experts who hold that the newly discovered masterpiece is not a Titian but a Tintoretto. Maybe it is a Tintoretto; but in that case the wonderful picture, which is as charming in design as it is in color, will not be less enjoyed by every lover of art."

## To a Demented Spider

Why, O demented creature, do you scorn  
The spider's sedentary life, the catching  
Of gnats and flies, and the laborious hatch-  
ing

Of glossy little egglets? Were you born  
A spider Galileo, that forlorn  
You wander on the aspen's leaf and stare  
Up at the hollow sky and empty air  
And move your legs in pantomimic mourn?

What, you would have a rainbow for your  
strand  
And prey on comets? You would bridge  
the blue  
And have the stars for drops of pendant  
dew  
Upon your weaving? Or with small skilled  
hand

Fabricate out of gossamer iridescent  
A web of mist across the moon's white  
crescent?

—Frank Schoonmaker in *The Hue and Cry*.

## "Illinois Academy"

Often enough in art insurgents from an "academy" split off and form a "society," but Chicago presents the novel occurrence of malcontents from the All-Illinois Society of the Fine Arts starting an Illinois Academy of Fine Arts. The name is an imposing one and at once recalls the venerable and patriarchal Pennsylvania Academy, now in its 122nd year, and the baby Connecticut Academy, now in its seventeenth year, not to mention the National Academy of Design, which is in a class by itself.

The Illinois split came because of dissatisfaction with the exhibition of the All-Illinois Society recently held in Chicago. This organization had arranged for a series of All-Illinois travelling exhibitions, and now two shows will tour the state. The parent society plans to hold exhibitions at Decatur, Jacksonville, Peoria, Galesburg and Aurora, while the Illinois Academy is preparing a big display for Springfield, and efforts will be made to have the state provide two \$1,000 purchase prizes. Other shows are planned for Bloomington, Peoria and Freeport.

The Illinois Academy has not yet elected officers, but has placed its affairs temporarily in the hands of a board of directors containing many well known names.

## Monet Dangerously Ill

Claude Monet, last survivor of the great group that founded Impressionism, is gravely ill at Giverny, France. He is 86 years old. Three years ago he laid aside his brush, on account of failing eyesight, after having finished the gigantic lily pond series which he gave to the French nation, and which he executed with very large brushes in the broadest of techniques.

Georges Clemenceau, his friend from old, recently visited him at Giverny.

## Black Varnish for Rodin

The city officials of Calais have given a laugh to France, according to an *Associated Press* dispatch. The famous Rodin group, "The Burghers of Calais," needed cleaning, and the city officials thought a coat of good, shiny black varnish would do quite as well as scrubbing—and would be much cheaper. Now, on account of vehement protests, the varnish must be scraped off and the bronze figures restored to their proper patina, which will cost the city treasury a pretty sum.

## Exhibited Every 36 Years

On exhibition every thirty-six years! Art lovers recently were permitted to see the finest Roman mosaic floor in England, in the churchyard of the little village of Woodchester, after which it was covered again with three feet of earth. The church authorities made the rule after their unfortunate experience when the floor, which is 1,800 years old, was first uncovered in early Victorian times and when souvenir hunters carried away various pieces.

## Find Ancient Scottish Mural

In the ancient abbey on the Island of Inchcolm, in the Firth of Forth, concealed behind a wall put there in the fourteenth century, there has been discovered one of the finest examples of thirteenth century mural painting in Scotland. The abbey was founded by Alexander I in the early years of the twelfth century.



## Peyraud; Buck

The art season in Chicago started propitiously with two "one-man" shows at the Chicago Galleries Association that captured all the critics, and even started one of them to writing poetry—to dash off three stanzas, as it were, about Spring when the prospect of Winter was just beginning to fill the air with the odor of camphor balls. The artists are Claude Buck and Frank C. Peyraud, both Chicagoans. Mr. Buck is mentioned first because to Mr. Peyraud falls the honor of having inspired Eleanor Jewett of the *Tribune* to write verse.

The dramatic intensity of Claude Buck, who has been forging his art in his own way for many years, impresses all the writers. Lena M. McCauley says of him in the *Evening Post* that "from the first his dream has concerned itself with humanity—its tragedy and its comedy. Among the amazing canvasses now hanging, the artist has pictured moments of intense feeling with surpassing skill. A few brief sentences are inadequate to convey conceptions of his painted drawings, which one forgets under the spiritual force of his composition."

This writer is impressed by those of Mr. Buck's subjects that deal with "heart breaking incidents in strata of the great cities." "The Widow," at the door of a vacant room, epitomizes loneliness and sorrow; the technical work is marvelous. Equally fine is 'The Crisis,' an almost lifeless figure on the bed, the watchers breathless with suspense."

"Reviewing the thirty-four paintings," she says, "grouping them according to themes, recognizing influences and rejoicing in the originality won in the spiritual triumph of the artist, we hesitate to check his ambition by saying he 'has attained' what he has sought. Is it not better to believe that what is shown here marks a definite stage of accomplishment?"

Mr. Buck's future is also commented upon by the critic of the *Christian Science Monitor*, who says that "many of his friends and fellow workers insist that he has 'arrived,' while the judicial few believe in his future conquests." This writer points out that the public has followed Mr. Buck nearly a decade, "as one by one his works of imagination and power and daring originality came to exhibitions. Fortunate in backgrounds of a study of the classics in literature as well as in art, the artist is reaching an enviable place in the ranks of painters, with the promise of greater work in the spheres he has chosen for himself.

"As one enters the gallery the eyes grasp first of all a large panel, 'The Volga Boat Song,' four tragic heads of passionate singers, men of the river. 'Fertility' shows the head of an oncoming figure swathed in clouds driven by winds and storm to awaken the spring. The idealized portrait of a 'Renaissance Painter' has heroic beauty."

Miss Jewett in the *Tribune* says Mr. Buck has "gone ahead in his art to an astonishing degree within the last few years. He has changed and broadened; has dared to dare, and succeeded in his daring."

And now for Mr. Peyraud. It was his painting, "In My Garden," that caused Miss Jewett to write the Spring poetry:

*A hint of summer in the air  
Flashes the fruit trees with delight;  
The boughs which yesterday were bare  
Today are powdered with the white*

## The Stormy Petrel of British Art

At the opening of the annual exhibition in Liverpool, at the Walker Art Gallery, there was a striking display of philistinism when Lord Wavertree, in his opening speech, attacked and ridiculed two invited sculptures by Jacob Epstein, whose "Rima" in Hyde Park, London, caused such controversy a year or two ago.

Lord Wavertree said there were two exhibits which he hoped would bring large numbers to the exhibition; but he did not think they had been accepted as examples of artistic merit. Then, the *London Times* quotes Lord Wavertree as saying: "Poor fellow, I have no doubt he has done his best, but, after all, many other very poor artists could have done much better if they had done their worst."

Epstein wrote to the committee asking the courtesy of the withdrawal of his exhibits. English sportsmanship came to the rescue when Alderman Lea replied: "As chairman of the arts committee, I would suggest that our retaining the works here would be the best answer to anything said which may have wounded your feelings. I do hope in the wider interests of art you will agree to this. We earnestly desire your sculpture, and we wish to retain it as a valued feature of our exhibit." Epstein consented.

Then Lord Wavertree, like a true philistine, observed that if the artist withdrew his exhibits it would be an admission on his part that he dared not face the criticisms of the public.

Helen W. Henderson, writing from London in the *Philadelphia Inquirer*, points out that the life of the Russian-American sculptor "is passed in a round of such controversy. His monument to Oscar Wilde in the Pere Lachaise Cemetery in Paris



*Jacob Epstein at Work*

was kept veiled for a number of years owing to the prejudice against it; his figures on the British Medical Society roused much antagonistic feeling, though they form one of the chief artistic interests of the Strand; his 'Rima' in Hyde Park occupied the whole of last season and has not even yet been 'swallowed' by a public which dislikes it extremely and criticizes it with curious rancor. Meanwhile Mr. Epstein pursues his way undisturbed and is the leader of a considerable cult, who foregather at his studio in Guildford street on Sunday afternoons and who surround him nightly in the Cafe Royal where he is an habitue."

*Of early blossoms. From the ground  
Springs the first hint of tender green.  
The brook flows with contented sound  
Where one lone crocus may be seen.*

*Spring! Spring has come. The gay refrain  
Teases the birds to fluttering song  
(My garden fronts upon a lane):  
"Spring, come along! Spring, come along!"*

Maybe Miss Jewett after passing through the grind of a season of reviews won't feel like writing poetry. There is a vast difference in the autumnal and the end-of-the-art-season enthusiasm of a critic. "In My Garden" she calls an "exquisite lyric, the brown trees bearing the tiny, fluttering white blossoms like so many quivering candle flames lit to the return of Spring."

"The quiet manner, the feeling of unlimited leisure, the awareness of the lack of necessity for noise, the serene self confidence and poise of the painter who created them, all of these several qualities," says Miss Jewett, "are strongly in evidence in the group of pictures."

Miss McCauley in the *Evening Post* says Mr. Peyraud "uses his brush with such distinction that pigments and the methods of creating effects do not assert themselves. All one sees is the fine composition and the lovely color so simple in its combinations, so profound in its meaning." The critic for the *Christian Science Monitor* asserts that Mr. Peyraud "has long since emerged from the storm and stress of experimental technique. He is a master of his medium, which is but a slave to conjure the artistic vision of nature in the forests and fields."

## California's Etchers

Only one notable art event has marked the season so far in San Francisco, the fifteenth annual exhibition of the California Society of Etchers in the galleries of Vickery, Atkins & Torrey. The critic of the *Christian Science Monitor* points out that certain of these etchers are "acknowledged by the best standards in other art centers as braver and broader technically than the 'etchers of old,'" but asserts also that "California etching as a school is not yet a tangible growth of great import, although the California and western scene and peoples are handled by our more capable artists in a powerful manner."

A "popular prize" was awarded by vote of the patron members, the winner being Perham W. Nahl with "Bound," a "semi-realistic fantasy of two figures entwined with cypress tree trunks, symbolic in idea." The artist jury awarded the regular prize to H. Nelson Poole, president of the society, for a plate "rendered in a newer formula, the outgrowth of the cubistic."

## Arizona's Annual Exhibition

Scores of artists from Arizona, Los Angeles, San Diego and San Francisco will compete for the seven prizes offered at the twelfth annual art exhibition at the Arizona Free State Fair, Phoenix, November 8 to 13. The show is sponsored by the Woman's Club of Phoenix. Last year first prize was won by Edgar A. Payne, of Los Angeles.



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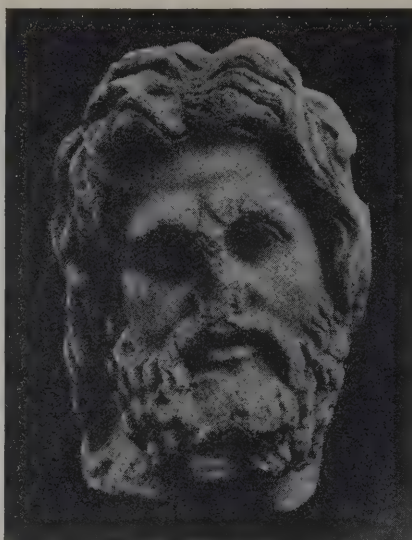
## A New Epoch

In those economically significant years of America's development when its people were struggling against the forces of nature, some to make the soil yield subsistence, some to procure raw products and manufacture them into necessities, and still others to build means of transportation and communication, the minds of men were given in such degree to material problems that there was little room for interest in beauty, of which art is the cultural expression. A people struggling against nature for survival grew to regard material things as all-important: houses were built for the same purpose as boxes, to contain something: beauty in the home and beauty in the mind were not essentials. This so-called materialism of America, inevitable as it was, some say has stamped itself on the national character; at any rate, it has caused opprobrium to be expressed by foreigners and shame to be felt by Americans.

But materialism is ceasing to interdict the cultural growth of America. Nowhere is this more manifest than in the realm of art. In some measure it has been the sense of national shortcoming that has caused our millionaires to build scores of public museums and fill them with examples of beauty, and others to form unsurpassed private collections. Concomitant also is the great increase in art interest among the people, leading them to buy objects of beauty, so that there are upwards of 30,000 artists, craftsmen and designers making a living by their profession, and literally hundreds of art schools overflowing with students. Making a survey of the last two decades, the increase in the number of art museums, private collections, art schools and professional artists has been astonishing: the figures have grown 300 to 600 per cent., while the population has gained less than 30 per cent. This disparity of ratio is due to the quickening of cultural growth.

It is at this stage that THE ART DIGEST comes upon the field, called into being by a positive need. As a disseminator of significant art news and opinion, it should serve to bind together the art world (composed of the appreciators of beauty and its creators) into a cohesive whole, the thoughts and achievements of one part known and understood by all the other parts. With a circulation of 50,000 to 100,000, THE ART DIGEST will be a powerful factor in America's cultural development.

## Some Ancient Faking



Jerash Head of "Christ".

In the middle of last Summer the world was informed of the finding at Jerash of what was believed to be the earliest portrait of Christ. It now appears that the head was a classical Greek work re-cut by the Early Christians to resemble the Nazarene. Professor Garstang, director of the Palestine Department of Antiquities, who made the discovery and who at first believed the head to be a portrait of Christ, is the one who sets the matter right. In a letter to *The London Illustrated News* he says:

"On returning to Palestine I found the Jerash head sufficiently dry to commence cleaning, and several new details have disclosed themselves, leading, I believe, to a solution of some of the questions it had aroused. The face has been partly re-cut: to what extent I am not competent to decide, but the evidence of re-working is clear in certain details. The most noticeable place is on the upper part of the forehead, where a clean-cut ridge betrays the removal of a lock of hair, and possibly the cutting back of the upper forehead itself, for the whole is smooth-finished, and the brow recedes. The indication of the pupils of the eyes appears to be an addition; so, too, the lines to the outer corners of the eyes, while the left eye betrays a possible attempt to define the iris.

"My statement that the artist was working upon the familiar models of Zeus or Asklepios was much nearer the truth than I knew, for it now appears quite plain that the original sculpture was a classical masterpiece re-touched to portray the Man of Sorrows. The original sculpture may be as old as the fourth century B.C., while the new work thus far disclosed is not in itself sufficiently distinctive to indicate its date. It was probably not earlier than the latter half of the second century A.D."

## The Jew and Art

The Jewish Arts Club of Chicago has been founded by a group of young business and professional men, with a club in the auditorium of the Anshe Emes congregation. It will seek to enhance a keener interest in Hebrew painting, drama and music.

"Economic pressure," says the club's prospectus, "has, for centuries, caused the Jew to guard his material existence. In the measure that this fear of poverty, real and imaginary, is lessened, will the Jew be able to express his soul in the fine arts, and give to the world objects of beauty and value?"

## A Gloomy View

The Berlin Glaspalast is offering the yearly exhibition of nearly 2,000 paintings and drawings of the Verein Berliner Kuenstler, the Novembergruppe, and the Abstrakten. The *Kunst Für Alle* treats of the exhibition as follows:

"In the exhibition, as in all previous years, the work of moderate merit dominates. There are only a few pieces of real value."

Then the writer, Mr. Werner, tries to explain the cause of the mediocrity: "Today there are many artists of historical rank. There are also many who paint, and among these—and nobody can doubt this fact—many who try to give their best, who work with ambition, application and pains but without ever receiving the appreciation of the critics. The tragedy of a people of 60,000,000 limited to a small space appears here with great clearness. The well meant advice of many art lovers to the artists, to take up another profession and to paint only in their leisure hours, has become mere words. There is little hope of ever getting another profession today.

"Many great Dutch painters were peasants, millers, bakers, captains and proprietors. They lived an easy and contented life. And their works have the odor of the people and the soil. Everything they painted was necessary. But today how few pictures have only the faintest appearance of necessity! One must speak of this problem, for finally there must be found a solution."

## Will They Jazz Rembrandt?

When the full text of Ernest Newman's historic attack on Paul Whiteman, "king of jazz," in the London *Sunday Times* arrived in America—the diatribe in which he said of the composers of jazz that "the brains of the whole lot of them put together would not fill the lining of Johann Strauss's hat"—it was found that he had linked music, art and literature in his criticism.

Whiteman in his book that started the trouble had excused the jazzing of the classics by the syncopaters by saying this was a good way to popularize them. Newman retorts that the inanity of this plea "can be shown by the simple process of applying it to the other arts. What should we say if someone should flood the people's houses with vulgar perversions of the Monna Lisa or the Surrender of Breda and plead that this was the best way to introduce the people to Leonardo and Velasquez? What should we say of the man who would undertake to make Shakespeare acceptable to the masses by re-writing him in the language of the New York East-sider,—'To be or not to be, that is the question,' let us say, becoming 'Yer for it or yer ain't—j'get me, kid?'"

## Chopin Statue Is Titanic

The monument to Chopin by the Polish sculptor Szymanowsky, which is to be erected in the Place Belvedere, Warsaw, will be one of the largest works in bronze in the world. Titanic in size, the figure of the composer is seated, his head turned far to one side, in reverie.

## Grand Rapids Sees Metcalf

Eighteen paintings by Willard L. Metcalf were shown during October in the main gallery of the Grand Rapids Art Gallery.



## Moran Memorial

Los Angeles has had two notable art exhibitions so far this season—a memorial exhibition of paintings by Thomas Moran, at the Biltmore Salon and a striking display of the internationally known work of Wassily Kandinsky, Lyonel Feininger, Alexey Jawlensky and Paul Klee, at the Los Angeles Museum.

Thomas Moran died on August 25 at Santa Barbara, in his ninetieth year, and the Biltmore Salon exhibition, as the Los Angeles Times says, "is the first tribute of its kind to the memory of this important figure in American art. The selection was thoroughly representative of his Venetian and western phases, although it did not include his English or Long Island landscapes."

"From 1844 to 1926," the Times critic, Mr. Arthur Millier, continues, "Moran spent the majority of his days in America, where he had been brought from England at the age of seven. Those years comprehended the birth and rise of American landscape painting, the Hudson River School, the romantic inflation which crept in from Düsseldorf, and later the quickening influence of the men of Barbizon, which in its turn was to give way to the still dominant influence of the French Impressionists. Only a man who was thoroughly acquainted with the basis of his own art could have painted all those years, steadily developing and broadening his conceptions."

"Cole, Durand and Bierstadt were seldom able to conceive a grandiose composition as a whole. Moran grew up with these painters. His admiration for Turner, leading him to spend some time in England studying that artist's works, must have contributed much to his later breadth. Turner saw light as a force which unified the face of nature, and Moran's imaginative powers were aided by this study. \* \* \* Moran continued to develop the vision that was his own. Venice was a fairyland lingering long in his memory."

"Looking at this remarkable group of paintings, with their beautiful color and their masterly grasp of scale, one may be permitted to wonder if they will not constitute for the younger painters of the West their most valuable and inspiring point of departure."

The paintings of Kandinsky, Feininger, Jawlensky and Klee, who are known as "The Blue Four," will be exhibited through November, and will be the subject of further comment in THE ART DIGEST.

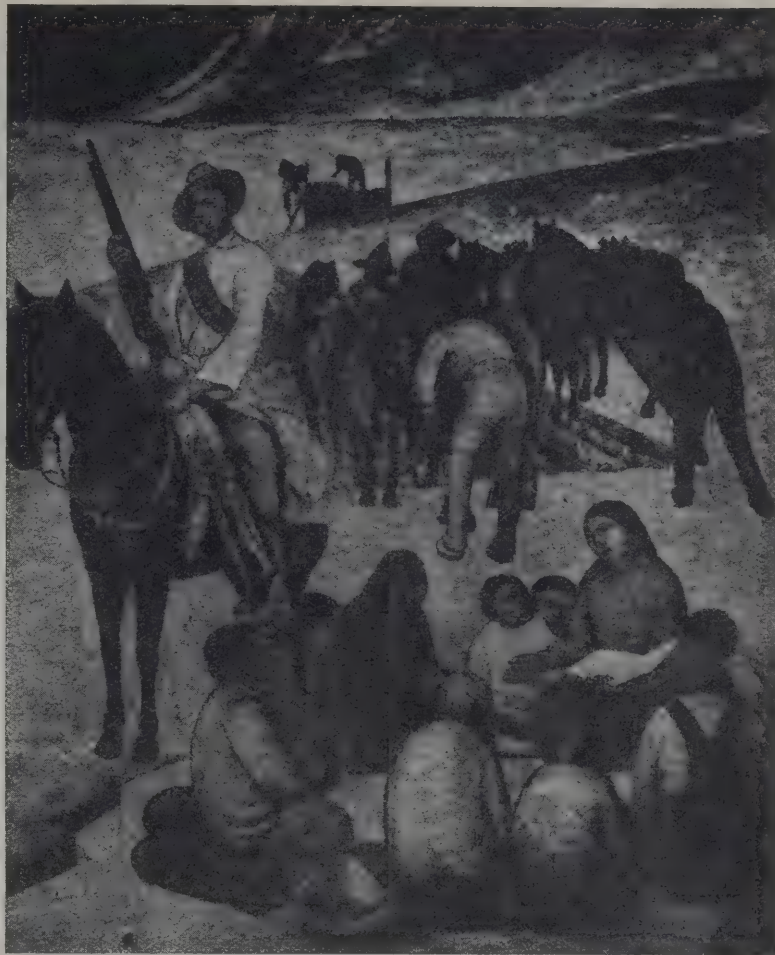
## Fine "Taste" in Art

The writer of funny editorials on the New York Times had his inning when a print dealer was arrested as New York's most exclusive "society bootlegger."

"Never," says the Times, "could there have been a finer application of the maxim, 'Art is to conceal art.' There is no doubt that this dealer was able to rally a large company of connoisseurs. It is safe to say that none of them raised the question, 'It is pretty, but is it Art?'"

"In an age of material success it is often sneeringly said that art no longer pays. But we see that this depends on its associated and allied industries, so to speak. The incident may not bring cheer to the struggling artist, but it shows the possibilities of a commercial combination which certainly has a strong appeal for people of taste."

## Rivera Is Paid by the "Square Yard"



"A Teacher Protected by Revolutionary Soldiers," by Diego Rivera.

Diego Rivera, who has been busy for several years adorning public buildings in Mexico with fresco paintings of the common life of the nation, unlike most painters, is fiercely interested in politics, says the London Sphere. Feeling great sympathy with the impoverished and downtrodden Indians, who since the beginning of the sixteenth century have been kept in subjection, he depicts poignantly the tragedy of their life. Rivera does not call himself an artist, but a "worker," and insists on being paid for his work by the square yard.

This London publication reproduces a half dozen of the murals done by Rivera for the walls of the Secretariat of Education, and the New York Times reproduces still others and calls attention to the contrast between the art of the Porfirio Diaz period and these proletarian frescoes that have sprung from "the most intense and bitter feelings of the Mexican revolution" and that "spread across the walls like frozen anger."

The building itself, say the Times writer, Ernestine Evans, was erected "as an expression of revolutionary emphasis on education for the Indian masses," on the sixteenth century Mexican monastery model.

## Establishing a Standard

*This first number of THE ART DIGEST merely approaches the ideal at which it aims. There has not been time to perfect the means for its making; not nearly all the sources of material have been made available. Enough has been done, however, to show the reader a part of the vision of its founders. The aim will be to improve the publication with each issue until an ultimate standard is attained.*

It contains two large patios, each capable of holding 5,000 people. Rivera and his aids have completed decorating the first patio, ground floor and galleries. They are now engaged on the second patio. "All these and nearly as many walls again out at the state agricultural college at Chapingo, thirty miles from the capital, have been painted in the last five years."

"By quantitative standards here is a lifetime of work so impressive and powerful that it must surely owe its being to some extraordinary combination of favorable forces," says the Times. "One needs to study something of Mexican history to know how this has happened. Before the Spaniards came Mexico was rich in layer upon layer of art and culture, a magnificent and solid tradition of building temples and pyramids, and an esthetic sense in all the minor arts, such as pottery, weaving, dyeing and carving."

"The Spanish conquest destroyed much, disregarded nearly all, and so superimposed its own standards that from the time of the invasion there was no further development of purely Indian art. But three-quarters of the Mexican people today are of Mayan, Aztec, Zapotec, Totonacan and Tarascan stock, and though they have not maintained the standards of their art before the coming of Cortez, they remain fine craftsmen. It was inevitable that the social and political revolution of these Indian peoples which overthrew Diaz should not only reclaim the land for the Indians but also arouse a fervid appreciation of the Indian arts and set up a reaction against even the good things brought to America from the Europe of the Italian Renaissance and Imperial Spain."



# Critical Pretensions

By WILLIAM MURRELL

[The following dialogue is re-printed by permission of The Hue and Cry (Woodstock, N. Y.), the clever annual edited by Mr. Frank Schoonmaker as the voice of the Woodstock colony of artists and writers, and published at One Dollar a copy.]

**Cadmus:** When last we met you said you were beginning to doubt the validity of art criticism. What do you think about it now?

**Jardine:** Well, my doubts have become hardened into scepticism not only as to its validity but as to its very existence.

**Cadmus:** A questionable statement. Can you support it?

**Jardine:** Your inquisitorial propensities, my dear Cadmus, are at times disconcerting. But I shall endeavor to be equally serious. As you know, a deprecable confusion, not altogether unrecognized elsewhere, exists among writers with regard to their treatment of the plastic arts. Novelists, poets, philosophers, historians, sociologists, psychologists, and others all approach art from their diverse and perverted angles, and all with imposing *ex cathedra* utterance. Their integrity is unimpeachable, and their opinions have weight in the cultured world. But eminence in their several professions, and the unquestionable sincerity of their attitudes,—these considerations do not qualify them to interpret the views of the artist, nor to sound the aesthetic depth of his work. This situation, as I have intimated, is constantly gaining wider recognition; and the cultured individual is interested in but no longer led astray by any such special pleadings, however plausible. And so at last we have a small public eager for art criticism as such. And it is doubly regrettable that simultaneously it must be announced that there is not, nor can there be, any art criticism at all. There—

**Cadmus:** But for what reasons do you propose to toss the works of many able critics into Limbo? And you yourself have—

**Jardine (waving the expostulation aside):** I was about to say, there are and can be histories of men and movements, antiquarian studies, technical discussions and treatises, anecdotes, and all manner of impressionistic writings about art; but of art criticism as such,—of the transposing of the essence of visual plasticity into another and quite other medium, words,—there can be no approximation, because there are no emotions equivalent to the plastic emotions, nor is there any means of conveying them other than through their own media of painting and sculpture.

**Cadmus:** You seem to be making a point, but not with sufficient clarity. You must define "visual plasticity" and "plastic emotions," and prove the impossibility of their transposition into words in order to prove the futility of art criticism.

**Jardine:** I am not equal to the cracking of paradoxical nuts. But I can perhaps venture in the direction of definition so far as to say that visual plasticity is that logic of sculptured or painted form which gives rise to an expandingly satisfying sense of pure distinct achievement within a plastic medium. No—really, I fear it is impossible.

**Cadmus:** Try "plastic emotions."

**Jardine:** Well, by plastic emotions I mean those which are peculiar to the plastic or formal arts, such as, in the early stages of study, a feeling for the medium, which

## Stout English Oak



Balliol's Door (1288 A. D.)

A gate of stout English oak was built for Balliol College, Oxford, in 1288. It did yeoman service for 500 years, and then, during alterations, was discarded and fell into private hands. Recently, by chance, it came to the notice of J. Rocelle Thomas, of the Georgian Gallery, London, who bought it and removed the paint with which it had been covered, revealing the oak in a splendid state of preservation. At the behest of an old Balliol man he refused to let it go to America, and it has now been bought and restored to the college by a group of Balliol men. Stout is English oak!

later expands or merges into a quite definite understanding of the logic of form. In this wordless logic the only sculpture and painting worthy of the name is composed; and in the working towards and through this logic are aroused those emotions which the artist calls plastic. Thus the few spectators who penetrate beyond the obvious sentiment and content of the subject matter of a work of art are sensitive to the poised unity of the several component forms, the weight, mass, or volume of these, the movement and rhythm of color, dynamic tension, vitality, and a host of other things for which words are weak and false substitutes.

**Cadmus:** Even so, you have given me a lively sense of plastic significance by means of the very words you affect to despise. And so your case—

**Jardine:** One moment!—What I have just said was, despite considerable effort, wholly useless for the purpose of art criticism, for the reason that those words, even though wrenched to specialized usage, are still but arbitrary symbols of a logic and of emotions outside the domain of language. In great music, in fine poetic lines, and in good painting and sculpture, there are distinctly different emotional climaxes and saturations achieved, and they are akin only in that they are inexpressible and inexplicable in terms of any other art, or of the gestures of life itself.

**Cadmus:** Hm. That sounds well,—but come, you surely do not mean to imply that no writing about art or artists can have any significance? That it is all rubbish, and that you yourself could not—?

**Jardine:** Oh no! I shall not easily convince you of that, or the world either! But were I to write of art again I should need to know my man and his work rather well. Then I should seize upon and set

down those physical and mental peculiarities which both individualize him and are strongly or subtly evident in his work. And from the work of course I should gather further insight into his character as artist, and I should try to seize upon his formula, that is, his bias, tendency, and direction, and some of the instances wherein he has achieved plastic emotion that is consistent and harmoniously authentic. Yet it would not be nearly so technical as this sounds: just a personal introduction to the man and a glimpse of the way he works. And I am convinced that this is all that can be done.

**Cadmus:** And I am certain that many people would call that art criticism.

**Jardine (laughing):** If it were so, then is my case thrown out of court! But I'd strongly suspect them of talking rubbish, and I ask you, as their advocate, and one who insists on definitions, to define art criticism without making use of such questionable words as the good, the true, or the beautiful.

**Cadmus:** Questionable in what sense?

**Jardine:** In that they are usable in so many senses! In religion, in morals, in science, in literature, in politics,—and it is due to this, as I said at the outset, that such confusion reigns.

**Cadmus:** Yes, but you are getting a little hysterical. Calmly considered, art criticism is that writing which assumes the appreciation and exposition of works of art as its function. And thus it is the basis of aesthetic, which is the philosophic appreciation of art. You would seem to imply that art criticism is futile and that aesthetic is a fallacy because they concern themselves with non-plastic thinking. And yet you say the plastic logic is a wordless logic and not transposable in terms of other arts or emotions. Even if that is so, there is still room and demand for discussion about the effect of single and collected works of art of this and other days—and such discussion is a legitimate exercise of the critical function.

**Jardine:** My dear Cadmus, I am almost crushed. Permit me only to plead my interest in art itself as a function, an interest in creative plastic activity, devoid of all barnacle-like emendations, however nobly named.

**Cadmus (regarding him quizzically):** You are incorrigible, yet I could wish it were in my power to condemn you to several hours' hard writing every day. That would impose a much needed discipline upon your critical speculations. And some of the products of that labor would be excellent though curious reading.

**Jardine:** Well, you may yet have opportunities to discipline my heresies, but I prefer to talk them out. And I have enthusiasts too, one in particular—but of that I shall have much to say later. Meanwhile, let us take advantage of the fine morning and go for a walk.

## Tannenberg Monument Ponderous

The Tannenberg Monument which the Germans are erecting in East Prussia to celebrate Hindenburg's great victory over the Russians in August, 1914, will be ready for unveiling on the general's eightieth birthday in 1927, says the London *Observer*. It will be a ponderous affair of brick, a square tower pierced from back to front at its base by an arch some twenty feet in height, and on each of its two sides stepped to the ground by a higher and then a lower antechamber.



# Eve's Predecessor as Pictured by Carnegie Honor Man



"Lilith," by John Carroll, who was given honorable mention at the Carnegie International, and who will soon hold an exhibition at the Art Alliance, Philadelphia. Reproduced by courtesy of The Hue and Cry.

## A Connoisseur

Desmond Fitzgerald, engineer, gentleman, and art collector, is dead in Boston in his eighty-first year, and the city mourns one of the most fascinating figures in its cultural life. Charles Hovey Pepper, writing in the *Transcript*, expresses the city's tribute to this man who possessed not only connoisseurship but something akin to prescience in art:

"Desmond Fitzgerald was known to many as an eminent hydraulic engineer and were one to rely on his record as given in books of reference he would be known as a designer and constructor of storage reservoirs, a pioneer in working out problems in purifying city water, a student in harbor improvements.

"To others he was known as a daring and wise collector of paintings and a lover of art. When Boston was disturbed by the first exhibition of French Impressionists he saw their merit and had the courage to buy pictures by Monet. This first purchase was followed by others. He owned many canvasses by this master. He met and knew the painter. His interest in this school was followed by purchases of the paintings of other men who were working in a similar trend. One may see on the walls of his gallery works by Pissarro, Sisley, d'Espagnat, Maufray, Moret. What seemed daring in those early days has by time proved wise discrimination and esthetic acumen. When Dodge MacKnight first showed in Boston, Desmond Fitzgerald was the first to recognize his ability and to dare to buy his pictures which were then not understood. Today that judgment has been vindicated.

"He was catholic in his tastes. He owned fine examples by many masters. His Homers are good Homers; his Sargents, good Sargents. He not only selected good works of art for himself, but helped and stimulated others. One of the very admirable collections of modern French paintings of the country was brought together with his advice, and the Museum of Fine Arts is indebted to him for advising in the selection of many of its finest canvases. As a member of the Copley Society he

helped bring to Boston some memorable exhibitions. Notably those by Whistler, Sorolla, Zuloaga, Anisfeld, Melcher, Homer, Sargent, MacKnight.

"It was easy to be acquainted with him. He was simple, unassuming, generous, kindly. He enjoyed his pictures. He was willing to share that pleasure with others and so the admirable gallery which he built in Brookline was always accessible.

"It is easy to picture him, short, gray-pointed beard and moustache, kindly, twinkling eye, soft-voiced, dressed often in light tweeds, calling attention to some favorite painting or handling carefully some choice Korean or Chinese pottery or porcelain. He served on many committees."

## Berlin's Beethoven Statue

The determination of Republican Germany to do more for art than was ever done before has a difficulty to overcome in connection with the hundredth anniversary of Beethoven's death, which occurs next March, says the London *Observer*. There is not a single statue of Beethoven in Berlin. Six sculptors have been invited to send in models. The contest is interesting, as the artists chosen range from those approved under the old regime to the most daring of those whose reputation has been made in what the Germans call "abstractions."

Yet another difficulty has to be overcome. There is no available space anywhere in Berlin unoccupied by Hohenzollern ancestors or their generals. There is now talk of placing the statue in front of the People's Theatre in the north of the city, where Beethoven might stand, surrounded by the ebb and flow of a working-class population.

## National Miniature Exhibition

California for the first time is to have a national exhibition of miniatures, which will be held in the Los Angeles Museum in February in celebration of the tenth anniversary of the California Society of Miniature Painters. Mr. and Mrs. Allan C. Balch have provided a grand prize.

## A Great Auction

Speculation is rife in Europe and America as to the prices that will be fetched by the old masters of the collection of the late Lord Michelham, English banking magnate, which will be dispersed in November by Messrs. Hampton and Sons, of St. James Square, London. It will be the outstanding art sale of the season.

Romney will be a feature. At Christie's in July this master's portrait of "Mrs. Davies Davenport" brought approximately \$300,000. And now, with the Michelham treasures, there will be sold, for the second time in thirteen years, his portrait of "Anne, Lady de la Pole." In 1913, Messrs. Duveen paid 39,400 guineas (approximately \$200,000) for it at Christie's, afterwards selling it to Lord Michelham. The picture had remained hidden away at the de la Pole seat, in Devonshire, since it was painted in 1788, fourteen years before Romney's death, in 1802, according to the *Daily Telegraph*.

Romney is also represented in the Michelham catalogue by the portrait of "Elizabeth, Lady Forbes," a group of "Three Children of Captain Little," and Lady Hamilton as "An Ambassadress."

By Raeburn there is a master work, "Mrs. Robertson Williamson," for which Messrs. Duveen paid 22,300 guineas at Christie's in 1911, and also his heroic sized portrait of "Lord Dundas." Still other notable works include Hoppner's "Lady Louisa Manners," which brought 14,050 guineas in 1901, and his "The Bowdoin Children"; two Gainsboroughs, including "Miss Tatton," and Lawrence's "Pinkie" (Miss Mary Moulton Barrett).

## Keeping a File

Readers who, beginning with this first number, keep a file of THE ART DIGEST will at the end of each art season find themselves in possession of a comprehensive year-book of the world's art. Bound volumes will make valuable additions to the library and constitute useful reference works. These volumes will have a commercial value that will increase.



## Art to the Rescue

John Held, Jr., cartoonist, whose funny conceptions have won him renown, is running for congress in the fourth district of Connecticut on the Democratic ticket, and his fate will be decided early in November. It is already decided, is the regretful opinion of the *Hartford Courant*, which discourses nevertheless on the interesting possibilities of his election.

"Mr. Held is a cartoonist," says the *Courant*, "and we wish, with all our soul and heart and strength, that he were a Republican cartoonist, so that he could be elected. It would certainly do him a world of good to go to Congress and the funny things which he would get at first hand would be worth more to him than the salary which Uncle Sam hands out to statesmen for services rendered. And it would do Congress a world of good.

"Let the reader just think what it would mean if a real cartoonist of the Held caliber could get a chance at the 'Congressional Record.' Instead of being as dry as dust, it would become one of the most popular works of modern literature and, if put in the hands of the book merchants, might find itself one of the 'six best sellers.' Even when a congressman had his remarks extended in the Record, they might be readable, if illustrated by a man like Mr. Held. We are really sorry that he cannot be elected, but his candidacy serves to suggest that it would be a good thing to have one of his profession to make the Record a readable publication. Can't the Republicans dig up a cartoonist in some state and run him for Congress?"

## In British Columbia

Outstanding work by members of the "Group of Seven," who have been developing a Canadian school of landscape painting, is the feature of the Provincial Exhibition at New Westminster, B. C., writes the representative of the *Christian Science Monitor*.

"The dominant note is struck by Lauren Harris," says this paper, "whose 'Northern Sunrise' is rather overpowering, but whose 'Pines, Kemperfelt Bay' is a strong decorative canvas; the twisted limbs of the trees against an azure sky, streaked with clouds, make an exciting composition, whose strength and brilliance is hard to equal." Other pictures praised include landscapes by Frank Carmichael, A. Y. Jackson, A. J. Casson, J. E. H. MacDonald, Arthur Lismer and Maurice G. Cullen.

"The popularity of out-of-door work among the Canadians," says the critic, "overshadows the figure painters."

## A Stimulating Annual

*The Hue and Cry*, published annually by Mr. Frank Schoonmaker at Woodstock, N. Y., as the expression of the artists and writers who make up the Woodstock Colony, proved the most tempting source of material for this first number of THE ART DIGEST. It is full of stimulating articles, stories, poems and reproductions of works of art, everything the product of this group. Four of its features appear in this number, by permission of its publisher,—the clever dialogue on art criticism by Mr. Murrell, a poem by Mr. Schoonmaker, and reproductions of Mr. Carroll's "Lilith" and Archipenko's "Glorification of Beauty."

The publication makes a good-sized book, and sells for a dollar a copy.

## Gruson of Germany



"Kneeling Woman," stone, by Paul Gruson. Courtesy London Studio.

Paul Gruson, who is described by *The Studio* (London) as belonging "to the most promising serious young artists of Germany," is young indeed, having been born on December 24, 1895. Becoming the pupil of Hugo Lederer after the war, he was soon given an opportunity to carry out independent work in his own room at the State Master Studios. He has been exhibiting for the last six years at the Berlin Academy exhibitions and at the Secession.

"Anyone contemplating creations by Paul Gruson," says *The Studio*, "is at once struck by the calm distinction characterizing all his works and by the thorough anatomical knowledge, testifying the closest studies in this field. Gruson does not belong to any distinct school and has always kept aloof from the internal dissensions of modern German art, for he knows it would detract from his own personality if he were to join in any of the present movements looking for new ways and means in modern art. The consequence of all this is that on looking at his works we experience a true tranquil joy and a feeling of rest from the haste and bustle of our time."

## THE DIGEST'S Sources

*If you subscribed for a hundred of the world's leading newspapers and for seventy-five of the world's leading periodicals, and searched them carefully for news and critical matter pertaining to art, you would gain a fairly comprehensive view of what is going on in that particular sphere of man's activity. Obviously, it would take all your time, and you would require help; not only that, but, unless you were a great linguist, you would need the services of several translators. It would be a staggering task, and no individual, however great his interest in art, would care to undertake it.*

*However, this is precisely the service that is rendered to its readers by THE ART DIGEST. Upwards of 175 newspapers and periodicals pass beneath the eyes of its editors, and the excerpts thus made are collated, classified and the most significant ones finally cast into suitable form. And this service is available to art lovers at a cost of One Dollar a year.*

## Great London Show

The Brussels correspondent of the *London Times* sends particulars of the important retrospective exhibition of Flemish and Belgian art, ancient and modern, which is to be held in the galleries of the Royal Academy in January and February, 1927. Organized by the British section of the Anglo-Belgian Union, with the cooperation of the Belgian government, this exhibition will show the evolution of painting, sculpture, and decorative art in Belgium from the end of the Fourteenth to the end of the Nineteenth century. No living artist will be represented.

The idea of the exhibition was suggested by the success of the exhibition of Belgian art held in Paris in 1923, but while then the guarantee fund was provided by a group of Belgian subscribers, this time the fund has been raised by a group of English friends of Belgium to the extent of over £5,000. On its part, the Belgian Government will allow the sending to London of works of art belonging to Belgian churches, museums, and public galleries. In London selecting and financial committees have been formed to obtain the loan of works by the Flemish Primitives and the masters of the Seventeenth century from public and private collections in England.

Among the members of the English committee of selection are Sir Martin Conway, Sir Robert Witt, Sir George Frampton, R. A., Lord Burnham, Sir Charles Walston, Mr. Lionel Cust, Sir Frank Dicksee, P.R.A., and Sir Joseph Duveen; the secretary being Mr. Maurice Brockwell.

The Belgian Minister of Arts and Sciences has nominated two committees, for ancient art and for the Belgian School of the Nineteenth century, and M. L. Lambotte, the government Commissioner for Exhibitions, who is the mainspring of the whole organization, will act as liaison officer between the Belgian and English committees.

In addition to the works from Belgium and England, which will furnish the greater part of the exhibition, the loan has been secured of valuable examples from the United States, France, and Holland, through an intermediary in Sir Joseph Duveen. The Copenhagen Museum has promised to send one of its finest portraits by Rubens.

The suggestion has been made that it might be possible to send to London the famous altarpiece by the brothers Hubert and Jan Van Eyck in Ghent Cathedral known as "The Adoration of the Lamb." The return to Belgium of certain panels of this picture, which found their way to Berlin at the beginning of last century, was one of the terms of the treaty of Versailles, and with the return to the cathedral of the "Adam" and "Eve" panels from the Brussels Museum the great polyptych is now completely reassembled.

It is hoped that the Queen of Belgium will be present at the formal opening.

## Fewer Visit London Gallery

There were 187,322 visitors to the National Portrait Gallery during 1925, a decrease of approximately 4,000 on the previous year, according to an account in the *London Times*. During 1925 480 lectures were attended by 15,360 persons, an average of 32 per lecture. The trustees announce, with "deep regret," that the government had expressed its inability to carry out a contemplated partial extension of the gallery. During the past year 29 portraits were added. Of these, 14 were purchased.



## "Looting" Alleged

Mexico, and particularly the state of Yucatan, is indignant over what is termed the illegal looting of art and archeological objects by Edward Herbert Thompson, formerly United States consul in Yucatan, who is said to have enriched the Peabody Museum of Harvard University and the Field Museum of Chicago with almost priceless objects of Mayan antiquity. A formal information has been lodged in the federal district court in Yucatan in which the agent of the Federal Public Ministry seeks to have the objects alleged to have been placed in the two American museums examined and the directors of the institutions questioned. A valuation of 1,036,410 Mexican pesos (about \$500,000) is placed on the so-called "loot" exported in contravention of the law of the Mexican Republic.

The objects, it is alleged, came from the Sacred Well of Chichen-Itza, into which, in Mayan times, bejewelled maidens were hurled as an offering to the God of Waters (or Fertility). Mr. Thompson; it is alleged, caused the Sacred Well to be secretly dredged, and thus recovered many precious objects while destroying many others. A clue to the occurrence was supplied in a recently published book by an American, T. A. Willard, entitled "The City of the Sacred Well," chapters from which are offered as exhibits in the proceedings.

Arturo Rigel reviews the affair in a late number of *Revista de Revistas*, of Mexico City. He says in part:

"Edward Herbert Thompson was a resident of Yucatan for several years. His feat would have been worthy of a better cause, since the procuring of the archeological treasures of the Mayas sacrificed a great deal of his time.

"Yucatan, the American Egypt, is a land of traditions. One of its oldest and most popular legends is that of the Sacred Well. According to the story, every year a maiden of good family was sacrificed to the God of Waters, while the Itzaes prayed for rain. The victim, beautifully arrayed, bejewelled and perfumed, was offered to the pluvial deity and hurled into the Well. And now, on the dead waters of the 'dzonoot,' floats the pale lotus flowers, the souls of the dead virgins. This is the tradition of the Sacred Well and of the 'nite-ha,' the water flower.

"The American knew this legend, as everyone who has lived in Yucatan knows it. But Thompson wished to verify it and to this end he purchased the hacienda 'Chichen,' on whose territory is the Sacred City of the Itzaes, and there he started his explorations to recover the jewels and treasures of the Mayas.

"At first his attempts were merely unavailing soundings with poles and buckets. Afterwards, convinced that the legend must have some historical foundation, he engaged a diver and imported a dredge in order to carry out thoroughly the work of extracting the skeletons of the victims and their necklaces, precious stones and treasures of the Well.

"Edward Herbert Thompson, under the protection of his position as United States consul in Yucatan, was able to export, without the least difficulty, all the objects which he extracted during his several years' search in Chichen-Itza. The looting at an end, he returned to the United States with the satisfaction of having enriched the mu-

seums of his country, but by no means through legal means.

"The *Diario de Yucatan*, published in Merida by the historian, Carlos R. Menendez, has dealt with this affair in detail. In its issue of September 5, it prints the formal accusation presented to the district court by the agent of the Federal Public Ministry, Jose Avelino Castilla. The importance of this accusation may be seen from a summary of some of the addenda to the accusation.

"In the first of these it is stated that the archeologist Teoberto Maller, under date of October 6, 1909, presented the following facts to the Secretary of Public Instruction: 'Thompson has been dredging the "dzonoot" of Chichen desperately, and he has, by means of this dredge, destroyed innumerable pearls, cylinders, and little figures made out of hard, polished stone of a greenish or bluish colour, in order to extract one or two intact objects which have been spared by the dredge. According to secret reports, even copper and gold have been extracted. Special mention is made of a copper disc having been found inscribed with chronological figures.'

"From the second of these addenda it would appear that Thompson appealed, in April of 1911, to the Secretary of Public Instruction, for permission to dredge the bed of the Sacred Well, acknowledging the rights of the nation and binding himself to the condition that none of the objects extracted would pass out of his possession without express authorization from the Ministry of Public Instruction, and that these objects should not be taken out of the Republic.

"In the third addendum is found the decision of the Inspector General for the Conservation of Archeological Monuments, opposing the request of Thompson and giving as his reason the fact that Thompson had been extracting numerous objects from the Well for several years without permission from the government, and had never given an account to the ministry; moreover, that he had been sending these objects to some of the American museums, thus infringing the law which forbids the exporting of antiques from the nation.

"In the fifth, sixth and seventh addenda, is transcribed a translation of the prologue and chapters VII and VIII of Willard's work, entitled 'The Sacred Well' and 'Sixty Feet Under Water.'

"The eighth addendum contains a list of the most important jade and gold articles found in the Sacred Well, accompanied by an evaluation made by Professor Ramon Mena, in which he estimates the value of these objects at 1,036,410 Mexican pesos.

"The agent of the Federal Public Ministry, after thus demonstrating that Thompson, who left Yucatan in 1923, had, since 1894, been extracting archeological objects from Chichen-Itza, has petitioned the judge of the district to take the following steps: To examine T. A. Willard, author of 'The City of the Sacred Well,' whose residence is given as 246-286 E. 131st Street, Cleveland, Ohio; to question the directors of the Peabody Museum of Cambridge, Mass., and those of the Field Museum of Chicago; to make an ocular inspection of the objects taken from the Sacred Well which are now to be found in said museums, this inspection to be made by two experts who may identify and appraise the archeological treasures of Chichen-Itza; also to question William James and Mrs. James with reference to the mention of them by Willard

## "Significant Form"



"Glorification of Beauty," bronze, silver plated, by Alexander Archipenko. Courtesy of The Hue and Cry.

in page 133 of his book, in which he states that Thompson, in the presence of James and his wife, and of Dr. Martson Tozzer, the present professor of American archeology in Harvard, extracted from the Well an article consisting of a wide copper disc in relief, representing the sun-god.

"The dredge used by Thompson has been found in Chichen-Itza by the court of the district during the proceedings carried out on the 18th of September; and the declarations of the archeologist, Martinez Hernandez, and of the employees and neighbours of the hacienda of Chichen are already forming a mountain of charges and responsibilities against Thompson."



# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Little Rock, Ark.

### FINE ARTS CLUB—

Nov.—Exhibition, South'n States Art L'gue.

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

Nov.—"The Blue Four," Feininger, Jawlensky, Kandinsky, Klee;—drawings by Matisse.  
Dec.—Early American art; 17th C. Peruvian paintings, furniture; Paisley shawls.  
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters.  
March—International exhibition, Print Makers Society of California.

### CANNELL & CHAFFIN—

Nov. 1-13—Portraits, Neal Ordayne.  
Nov. 15-27—Flower paintings, Grace Vollmer.  
Dec. 5-18—Spanish subjects, Alex. Flynn.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

Nov.—Pasadena Soc. of Artists; West Coast Soc. of Artists; Jean Mannheim; Colin Campbell Cooper; Frances Gerhardt; Clara Force.  
Dec.—Pasadena Soc. of Artists; Birren; Manoir; John Cotton; Loren Barton; Millier.  
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.

## San Diego, Cal.

### FINE ARTS GALLERY—

Nov.—George Bellows memorial.  
Nov. 15-Dec.—Loan exhibition oriental art.  
Dec.—Paintings, Zubiaurre brothers; Art Guild; illustrations, Joseph Paget Fredericks.  
Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—2nd annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

## San Francisco, Cal.

### CALIFORNIA PALACE OF THE LEGION OF HONOR—

Nov.-Dec.—Loan collection 18th. C. French furniture, tapestry, paintings; Am. paintings.

### GUMP GALLERIES—

Nov. 1-12—Etchings, Simon; prints, Brunelleschi.  
Feb. 17-March 7—Paintings, Zubiaurre brothers.

## Denver, Col.

### DENVER ART MUSEUM—

Nov.—Coptic, Persian shawls; pottery.  
Dec.—Paintings, Albert Gos; Hungarian prints.  
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

Until Nov. 29—Bookplate collection.  
Nov. 1-15—Paintings, Edith B. Stevens.  
Dec. 6-26—Exhibition of shawls.

## New Haven, Conn.

### PUBLIC LIBRARY GALLERY—

Nov. 16-Dec. 5—9th. exhibition of little pictures, New Haven Paint and Clay Club.

## Washington, D. C.

### GORDON DUNTHORNE—

Nov. 3-20—Drawings by W. A. Rogers.  
Nov. 24-Dec. 8—Etchings, Cadwallader Washburn.  
Nov.—Etchings of Paris.  
Dec.—New publications.

## Wilmington, Del.

### SOCIETY OF FINE ARTS—

Nov. 17-Dec. 16—Work of Delaware Artists.

## Atlanta, Ga.

### HIGH MUSEUM OF ART—

Nov.—Grand Central Galleries exhibit.  
Jan.—Exhibition, S'thern States Art L'gue.

## Aurora, Ill.

### ART LEAGUE OF AURORA—

Nov. 14-28—Exhibition, Grand Cent. Galleries.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

Oct. 28-Dec. 10—39th. Annual Exhibition of American Paintings and Sculpture.  
Dec. 21-Jan. 24—Group special exhibitions.  
Feb. 3-March 8—31st. annual exhibition, Chicago Artists; Chicago Society of Etchers.  
March 15-Apr. 15—European section of Carnegie Int'l'l; sculpture, Manship; New Mexican painters.  
April 28-May 30—Int'l'l Water Color Show; paintings, George H. Macrum.  
June 7-21—School of the Art Institute.  
June 25-Aug. 1—Chicago Architectural League.  
CHICAGO GALLERIES ASSOCIATION—  
Oct. 25-Nov. 6—Portraits, Susan Ricker Knox;

Marines, Irma Rene Koen; prints, Marie E. Blanke.

Nov. 15-Dec. 15—Artist members.

Dec. 20-Jan. 8—Modernist art, William Schwartz, Anthony Angarola, Minnie Harms Neebe.

Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.

Feb. 2-19—Stark Davis, Roy Collins.

Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.

March 15-April 2—Charles Dahlgreen, Frank V. Dudley.

April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.

### MARSHALL FIELD GALLERIES—

Jan. 10-22—Chicago No-Jury Soc. of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE—

November—California artists.  
Dec.—Water colors, All-Illinois Society.  
Jan.—Oils, sculpture, All-Illinois Soc.  
Feb.—Paintings, Henry S Eddy.  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

## Peoria, Ill.

### PEORIA ART INSTITUTE—

Nov.—Loan exhibition, portraits; heirlooms.  
Dec.—Annual exhibition, Peoria artists.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION—

Nov.—Exhibition from Macbeth Galleries.  
Dec.—European paintings by Henry S. Eddy.  
Jan.—Women Painters and Sculptors Society.  
Feb.—Paintings by California Artists.

### STATE HISTORICAL BUILDING—

Nov.—All-Illinois Society of Fine Arts.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

Nov.—Prints by Birger Sandzen.  
Dec.—Paintings, William H. Singer.  
March—Water colors, Ohio artists.  
May—Adams, Garber, Higgins, Scudder.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE—

Nov.—Modern East Indian paintings; coinage.  
Dec.—Theo. C. Steele memorial; Wayman Adams, Victor Higgins, Daniel Garber, Janet Scudder.  
Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."  
Feb.—Indiana Society of Architects.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

Nov. 2-23—No-jury show, paintings, sculpture.  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

## Portland, Me.

### SWEAT MEMORIAL MUSEUM—

Oct. 10-Nov. 10—Paintings, B. W. Newman.  
December—Paintings, J. Eliot Enneking.  
March—Annual Photographic Salon.  
April—Annual Exhibition.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

To Nov. 7—Maurice Fromkes, Jonas Lie; Wm. Nicholson; etchings, Plowman; sculpture, Lambert.  
Nov. 10-Dec. 12—Old masters; tapestries.  
Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts, Grafty; color prints, Ernest Watson.  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian drawings.  
March 9-April 3—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.  
May 14-June 12—Fifty books of year; printing.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

Nov.—Ballard Collection Oriental Rugs.  
Jan.—Sculpture, Paul Manship.  
March 1-20—Society of Arts and Crafts.  
Apr.—Paintings and water colors, Copley Soc.

### BOSTON ART CLUB—

Nov. 3-27—Prints by American Artists.  
March 16-31—Society of Water Color Painters.

### ROBERT C. VOSE GALLERIES—

To Nov. 6—Decorative paintings of gardens, Tom Mostyn.  
Nov. 8-20—Maines by Clifford Ashley.  
Dec. 6-24—Landscapes by Walter Koeniger.

### HORTICULTURAL HALL—

Feb. 14-26—Second exhibition, Boston Society of Sculptors.

### GUILD OF BOSTON ARTISTS—

Nov. 1-13—Paintings, Arthur Spear.  
Nov. 15-27—Paintings, Albert F. Schmitt.  
Nov. 29-Dec. 11—Paintings, Lillian W. Hale.  
Dec. 13-24—Paintings, Frederick A. Bosley.  
Dec. 27-Jan. 8—Paintings, Charles Bittinger.  
Jan. 10-22—Paintings, Lilla Cabot Perry.  
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 21-March 5—Sculpture, Cyrus Dallin.

March 7-19—Paintings, Ernest L. Major.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Alexander R. James.

### DOLL & RICHARDS—

Until Nov. 9—Water colors, Sears Gallagher.  
Nov. 3-16—Water colors, Karoly Fulop.  
Nov. 10-23—Water colors, Vladimir Pavlosky.

### GOODSPEED'S BOOK SHOP—

To Nov. 6—Wood cuts, wood engravings.  
Nov. 8-20—Etchings, Arthur W. Heintzelman.  
Nov. 22-Dec. 4—Etchings of sea, G. C. Wales.  
Dec. 6-25—Etchings and prints.

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

Nov.—Fall exhibition, American artists.

## Wellesley College, Mass.

### FARNSWORTH MUSEUM—

To Nov. 25—Etchings by Celestino Celestini.  
Nov. 25-Dec. 14—Work of Virginia Littlefield.  
March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

Nov. 7-28—Am. paint'g, sculpture; Pers. pot'ry.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

Dec. 1-20—French art of the 18th. century.  
Jan.—Annual Exhibition, Michigan artists.  
Feb.—French artists, 1830-1927.  
Apr. 13-May 30—Annual American art.

### JOHN HANNA GALLERY—

Jan. 24-Feb. 7—Henry R. Poore.

### SOCIETY OF ARTS AND CRAFTS—

Nov. 1-13—Jewelry, Gertrude Peet.  
Nov. 15-30—Heath, Schmieg, Hungate, Kotzian.

### ATHLETIC CLUB—

Dec. 10-22—Grand Central Galleries collection.

## Grand Rapids, Mich.

### GRAND RAPIDS ART GALLERY—

Nov.—Paintings, Tom Barnett; Japanese prints.  
Dec.—Exhibition, Grand Rapids artists; water colors, Raymond Crosby, Blanche McMullen.  
Jan.—Paintings, Gustave Cimotti; rugs.  
Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.  
March—N. Y. Soc. of Painters; 100 etchings.  
April—Henry R. Poore; Ethel F. Mundy.

## Muskegon, Mich.

### HACKLEY GALLERY OF FINE ARTS—

Nov.—Illustrators; Frederika Goodwin, sculpture.  
Dec.—Ann Arbor artists; Coptic textiles.

## Jackson, Miss.

### BELLHAVEN COLLEGE—

Nov. 12-23—Group from Dudensing Galleries.  
Nov. 15-29—Annual, Mississippi Art Ass'n.

## St. Louis, Mo.

### CITY ART MUSEUM—

Until Nov. 15—Tibetan banner paintings.

### ST. LOUIS ARTISTS' GUILD—

Nov. 14-Jan. 10—Annual exhibition.

### SHORTRIDGE GALLERY—

Feb. 14-March 7—Henry R. Poore.

## Binghamton, N. Y.

### SOCIETY OF FINE ARTS—

Nov. 10-25—Ex'b't'n, Grand Central Galleries.

## Brooklyn, N. Y.

### BROOKLYN MUSEUM—

Nov. 20-Jan. 2—International exhibition of modern art, arranged by Societe Anonyme.  
Dec. 7-Jan. 2—11th. annual exhibition, Brooklyn Society of Etchers.

### BROOKLYN SOCIETY OF MINIATURE PAINTERS—

March—Annual exhibition, Hotel Bossert.

## Buffalo, N. Y.

### ALBBRIGHT ART GALLERY—

Nov.—Chinese sculpture, lent by C. T. Loo.  
Dec. 10-Jan. 9—Int'l'l Water Color Exh'n.  
Dec. 15-Jan. 15—Sixty Canadian paintings.  
Jan. 15-30—Buffalo Camera Club's salon.  
Jan. 29-Feb. 14—Buffalo Soc. of Artists.  
Feb.—International Modern Exhibition.  
April-May—Selected American paintings.

### INDEPENDENT GALLERY—

To Nov. 14—Annual salon, I'dep't Artists.

## Elmira, N. Y.

### ARNOT ART GALLERY—

Nov.—Canadian artists.  
Dec.—Colored prints.  
Feb.—Etchings by Alfred Huty.  
March—Water color flower subjects.  
April—Water color exhibition.

## New York, N. Y.

### AMERICAN FINE ARTS BUILDING—

Nov. 27-Dec. 19—Winter exhibition, National Academy of Design.  
Jan. 2-18—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.  
Jan. 17-Feb. 13—Annual exhibition, Allied Artists of America.



**METROPOLITAN MUSEUM OF ART—**  
Nov. 9-Jan. 2—Joseph Pennell memorial.  
Dec. 4-Jan. 5—American industrial art.  
Jan. 17-Feb. 27—Swedish contemporary decorative art.  
Date not fixed—American miniatures.

**GRAND CENTRAL PALACE—**  
Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**  
Nov.—Art of the wood engraver.

**THE ART CENTER—**  
Nov. 1-13—Philippine paintings, Fernando Amorsolo; sculptors, Paul Fjelde; paintings, drawings, "Islander Group," Damask Guild.  
Nov.—"Fifty Prints of the Year."  
Dec.—"Fifty Illustrated Books."  
Dec. 1-14—Cowan pottery; Jap. prints, Oriental jewelry.  
Dec. 16-31—N. Y. Society of Ceramic Arts.  
Feb.—Commercial printing, American Institute of Graphic Art.  
Apr. 24-30—N. Y. Sketch Club; G'd of B'k's.  
May—Annual exhibition of Advertising Art.  
June—International salon of Photography.

**ASSOCIATION FOR CULTURE—**  
Jan. 9-Feb. 14—Annual exhibition, Municipal Art Gallery, 40 Irving Place.

**SALMAGUNDI CLUB—**  
Nov. 5-20—Annual black-and-white show.  
Nov. 26-Dec. 19—Annual, thumb box sketches.  
Jan. 21-Feb. 4—Annual auction exhibition.  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.  
May 8-Oct. 15—Annual Summer exhibition.

**MACBETH GALLERIES—**  
To Nov. 8—Marines by Stanley Woodward.  
Nov. 9-23—Memorial exhibition, Ernest Haskell.  
Nov. 23-Dec. 6—West Indian studies, Rachel Hartley; paintings, J. H. Connaway.  
Dec. 7-27—Water colors, etchings, bronzes.  
Dec. 28-Jan. 10—Mystic (Conn.) group.  
Jan. 11-31—Landscapes, Chauncey F. Ryder.  
Feb. 1-14—Annual exhibition of thirty paintings by thirty artists.

**DURAND-RUEL GALLERIES—**  
To Nov. 12—Paintings by Mary Cassatt.  
Nov. 15-30—Paintings by Robert Vonnob.

**HOWARD YOUNG GALLERIES—**  
Nov. 1-13—Paintings by Emma Ciardi.  
Nov. 22-Dec. 4—Marines by Gordon Grant.  
Dec.—American and foreign artists.

**MONTROSS GALLERY—**  
Nov. 1-13—Paintings by Ambrose Patterson.  
Nov. 22-Dec. 11—Paintings, Robert Halliwell.  
Dec. 13-24—Paintings, Marion Monks Chase.

**KNOEDLER GALLERIES—**  
Nov.—18th C. British mezzotint portraits.

**ARTHUR ACKKERMANN & SON—**  
Nov.—Dec.—Water color drawings by Rowlandson, Elyse Lord, J. D. Knap.

**DUDEEN GALLERIES—**  
Nov. 1-20—Sepia portraits, Rafael Yargo.  
Nov. 22-Dec. 11—Paintings, E. B. Ulreich.  
Dec. 13-31—Water colors, John Kellogg Woodruff, Henry Winslow, Herman Trunk, Jr.  
Jan. 3-22—Paintings, Clarence Johnson.  
Feb. 14-Mar. 5—Paintings, Thelma Grosvenor.  
Mar. 7-26—Paintings, Victor Charreton.  
Mar. 28-Apr. 16—Paintings, Arnold Wiltz.  
Apr. 18-May 7—Paintings, Zubiaurre brothers.

**GAINSBOROUGH GALLERIES—**  
Nov. 15-30—George Pearse Ennis, Edmund Greacen.

**WILDENSTEIN GALLERIES—**  
Nov.—Paintings by Chardin.  
Jan.—Modern paintings, Ingres to Picasso.

**P. JACKSON HIGGS GALLERY—**  
Nov.—Paintings by Frank Duveneck.

**EHRRICH GALLERIES—**  
Nov.—Exhibition, old masters; miniatures, Charles Turrell; jewelry, Frank Gardner Hale.

**THE NEW GALLERY—**  
Oct. 25-Nov. 15—American and foreign artists.  
Nov. 22-Dec. 18—Paintings by Edward Bruce.  
Dec. 21-Jan. 8—Paintings by Merton Clivette.

**FREDERICK KEPPEL & CO.—**  
To Nov. 6—Exhibition, contemporary etchings.  
Nov. 23-Dec. 30—Etchings by Joseph Pennell.

**ARTHUR H. HARLOW & CO.—**  
Nov.—Etchings by Donald Shaw MacLaughlan.

**AINSLIE GALLERIES—**  
Nov. 1-15—P'ts, Prof. Morino; John R. Key.  
Nov. 15-29—P'ts, Anna Allen; Blanch Wagner.  
Dec. 1-15—Portraits, Margaret Fitzhugh Browne; landscapes, R. F. Bunner; landscapes, Rosamond E. Smith.

**KENNEDY & CO.—**  
Nov.—Etchings, Charles W. Cain.  
Dec.—Old English color prints after Morland.

**DANIEL GALLERY—**  
Nov.—Group of American artists.

**FERARGIL GALLERIES—**  
Nov. 1-13—Portraits by American artists; water colors by Addison Burbank.  
Nov. 14-3—Gerald Leake; portrait busts by American sculptors.  
Dec. 5-19—Water colors, Taber Sears; silhouettes, Baroness Maynell.

**BABCOCK GALLERIES—**  
Nov.—Dec.—Exhibition, American paintings.

**BRUMMER GALLERY—**  
Nov. 15-Dec.—Sculpture. Constantin Brancusi.

**GRAND CENTRAL GALLERIES—**  
To Nov. 10—Paintings by Hovsep Pushman.  
Nov. 15-Dec. 4—Annual, New Society of Artists.  
Dec. 9-24—Screens, Robert Chandler; paintings, Dean Cornwell, Roy Brown.

## Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
Nov. 10-Dec. 12—Inaugural exhibition celebrating new addition—French masters of XXth. C.; Chinese paintings; European masters; contemporary Americans.  
Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

## Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
Nov.—Paintings by Sigurd Skou.  
Jan.—Etchings, statuary, Emil Fuchs.  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

## Akron, O.

**AKRON ART INSTITUTE—**  
Nov.—Ohio-born women artists.  
Dec.—Paintings by Scott; Persian rugs.  
Jan.—Enneking exhibition.  
Feb.—Exhibition, Adams, Garber, Higgins.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists.

## Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
November—John J. Enneking; teachers of Grand Central School; Duveneck Society.  
December—"Fifty Prints of the Year."  
January—Ohio Water Color Society.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., GALLERIES—**  
Nov. 1-13—Paintings, John E. Weis.  
Jan. 17-29—Paintings, Charles C. Svendsen.

**TRAXEL GALLERIES—**  
Nov. 1-13—Paintings, Edward Volkert.  
Nov. 15-27—H. H. Wessel, Bessie H. Wessel.  
Nov. 29-Dec. 11—J. H. Sharp, of Taos, N. M.

## Cleveland, O.

**CLEVELAND MUSEUM—**  
To Nov. 30—French art of the past 50 years; sculpture by Maillol.  
Nov. 30-Jan. 4—Ralph T. King memorial.  
Jan. 4-Feb. 14—For'n section Carnegie Int'n'l.  
May-June—Cleveland Soc. of Artists.

**WADE PARK MANOR—**  
Nov. 22-29—Cleveland Society of Artists.

**LINDNER ART GALLERY—**  
Dec.—Annual exhibition, Womens Art Club.

## Dayton, O.

**DAYTON ART INSTITUTE—**  
Nov. 3-22—Emil Fuchs.  
Nov. 8-28—Childrens books, illustrations.  
Nov. 23-Dec. 12—John J. Enneking.  
Dec. 14-Jan. 2—Ohio Water Color Society.  
Dec. 31-Jan. 26—Indian shawls; "Birdseye View of Coinage."  
Jan. 26-Feb. 18—Dayton Women Painters; wax portraits, Ethel Frances Mundy.  
Feb. 20-March 14—Tibetan banners; Persian pottery.  
March 15-April 4—Cornelius and Jessie Arms Botke.  
April 6-24—Swiss paintings, Albert Goss.  
April 26-May 15—Art Institute students.  
May 16-June 15—N. Y. Society of Painters.

## Toledo, O.

**TOLEDO MUSEUM OF ART—**  
Nov.—Exhibition, Adams, Higgins, Garber, Scudder; American prints; Camera Club.  
Dec.—Ohio-born women artists.  
Dec. 15-Jan. 16—Fjaestad exhibition.  
Feb.—Dewitt and Douglass Parshall; Ohio water color show.  
March—Canadian artists.  
April—Ninth annual Toledo exhibition.  
May—Exhibition, art students work.  
June-Aug.—15th. annual exhibition of paintings by American artists.

**MOHR GALLERIES—**  
Nov. 1-15—Helen Niles, portraits, flowers.  
Nov. 15-Dec. 4—Frank Townsend Hutchens.

## An "American Breughel"

Hiler Harzburg, a young American artist who uses the professional name of "Hiler," is having a first London exhibition in the Dover Gallery, in Grafton street, and has attracted much attention from the critics. His pictures are Parisian in theme, and the *Daily Mail* says they are "intentionally naive and invariably amusing pictorial comments on a variety of phases of life. He has been compared with Breughel, but Breughel is a master whose paintings were, above all, distinguished by a rich, luscious quality of pigment, and this quality is wholly lacking in Hiler's work.

"What he has in common with the Flemish master is a broad, rather than subtle, sense of humour, and the smypa-

Dec. 4-11—Old English silver, furniture.  
Feb.—Harry Leith-Ross.  
March 15-30—Henry R. Poore.

## Oklahoma City, Okla.

**ASSOCIATION OF OKLAHOMA ARTISTS—**  
Nov. 15-30—Annual exhibition.

## Erie, Pa.

**ART CLUB OF ERIE—**  
Nov.—Exhibition of etchings.  
Dec.—Educational exhibition, prints.  
Jan.—Paintings by five artists.  
Feb.—Paintings by Taos group.  
March—Exhibition, Erie artists.

## Philadelphia, Pa.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS—**

Nov. 8-Dec. 12—Philadelphia Water Color Club; Pennsylvania Society of Miniature Painters.  
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

**PENNSYLVANIA MUSEUM—**  
Nov. 15-Dec.—Objects from the Paris Int'n'l Exhibition of Modern Decorative and Industrial Arts.

**ART CLUB OF PHILADELPHIA—**  
Nov. 6-26—Fellowship of Penn. Academy.  
Dec.—Thirty-third Annual Exhibition.  
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.  
Jan. or Feb.—"Ten Philadelphia Painters."

**ART ALLIANCE—**  
Nov. 10-Dec. 10—Paintings by John Carroll.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**  
To Dec. 5—Twenty-fifth International.

## Providence, R. I.

**PROVIDENCE ART CLUB—**  
To Nov. 7—Mural studies, Gino E. Conti.  
Nov. 9-21—Sketches by Ralph C. Scott.  
Dec. 7-26—Annual show, little pictures.  
Jan. 4-16—Hope Smith, W. H. Drury, John Frazier.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY—**  
Apr.—Seventh annual exhibition, Southern States Art League.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
November—Five American artists; tapestries.  
December—Memphis artists; Birren.  
January—Canadian artists; American illustrators; historic laces; wax miniatures, Ethel Frances Mundy.  
February—Paintings from Metropolitan Museum; Turkish and Indian shawls; drawings, Lillian W. Hale.  
March—Max Bohm; annual exhibition flower paintings (Memphis Garden Club).  
April—George Bellows Memorial.  
May—William Ritschel; "100 Etchings."  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
Nov.—Helen M. Turner; Cornelius and Jessie Arms Botke.  
Dec.—Prints, Baumann; oriental rugs.  
Feb.—George Bellows Memorial.  
April—Houston Painters and Sculptors.  
May—Houston Photographers and Craftsmen.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
Jan. 5-Feb. 5—Annual exhibition of paintings.  
May 5-June 5—20th. annual exhibition, Texas Artists.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
To Nov. 15—Schwartz; Marguerite Grossenbach.  
Nov.—Max Bohm; Wis. Soc. of Applied Arts.  
Nov. 15-Dec. 15—Paintings, Wm. Ritschel.  
Dec.—Paintings, Gertrude Copp.  
Jan.—Persian pottery; art for children.  
Jan. 15-Feb. 15—Sculpture, Louis Mayer.

**MILWAUKEE JOURNAL GALLERY—**  
Nov.—Paintings by 17 Wisconsin artists.

thetic interest with which he looks upon life—the urban life of the café, dance hall, bar, shop, and market in his case, and not the peasant life that absorbed Breughel's attention.

"Technically Hiler's art has more in common with Van Gogh's than with any old master's. His intentional naiveté also recalls the douanier Rousseau."

## Taking Art to the People

The Rhode Island Red Club has erected a monument to that breed of fowl, a fine standard-bred rooster posing for the work. This leads the *Boston Transcript* to shudder lest the breeders of still another variety should surreptitiously chisel the image of a sprightly barred cocker on Plymouth Rock.



## Pleasure and Pain

London has been rejoicing and mourning over the new costumes which the eminent artist, Charles Ricketts, designed for the revival of Gilbert & Sullivan's "Mikado." These mixed emotions are described by the *Sphere*: "Many of the audiences are enthusiastic in their praise; others, however, sigh regretfully for the old familiar costumes."

"We are told, in partial explanation of the redressing of the 'Mikado,' says this periodical, "that the original dresses derive from misconception—from a belief that the Japanese habitually wore bathrobes. What of it? The characters are meant to represent Japanese of our nicely ridiculous misunderstanding, and not of reality."

Mr. Ricketts went to work like a connoisseur and chose the period about 1720, when Japanese costume, especially for the women, was especially beautiful. Katisha's dress, he considers, represents the finest type of court costume ever invented, and that of the Mikado has been designed in deference to the feelings of the Japanese, who regard their emperor as something sacred. "By correcting the costumes," says Mr. Ricketts, "we are making a long overdue gesture of courtesy to a friendly nation." But the artist did not suggest correcting Gilbert's text.

At any rate, says the London *Times*, the new costumes, "in the mass make a highly effective scheme of color." And the *Sunday Observer* found that "Mr. Ricketts's well-imagined and well-executed dresses were almost embarrassing in their wealth."

## Brown County Is Proud

Brown county, southern Indiana, beloved of artists, now has an art gallery and, for the first time, a big exhibition of the work inspired by its scenery. The county has no railroad. Its metropolis, Nashville, with only 350 population, is possibly the smallest town in the country to have a regularly constituted gallery. The artists themselves provided it, by renting a building on "main street" and remodelling it, says the Chicago *Evening Post*.

Brown county was "discovered" in 1906 by Adolph Schultz, and slowly began to supplant the Wisconsin lake region, where, according to a Chicago artist, dairy cows had begun "to eat up the landscape." Its scenery was beautiful, it possessed the mountain haze that painters love, and there were no commercial influences. "The Brown county group" is now showing 150 pictures in its own gallery, and the village is proud.

## Important Degas Portrait

From the retrospective exhibition of French masters' works which formed part of the Venice international, the Wildenstein Galleries, of New York, have acquired Degas's "Uncle and Niece," says the New York *World*, which belongs to the same period as the family portrait the Louvre acquired during the war, despite the fact that many friends of the Metropolitan Museum urged its purchase.

## No-Jury Show at Buffalo

Buffalo is having until November 14 its fourth annual "Salon of Independent Artists," sponsored by a no-jury organization having an annual fee of \$5.

## Italian Fascists Honor Animal Sculptor



"Puppy," by Sirio Tofanari.

The Fascist government has heaped a further honor on Italy's distinguished animal sculptor, Sirio Tofanari, by acquiring a powerful study of a puppy, in bronze, for the Museo Capitolino, Rome. The artist, who lives in Florence, is now thirty-nine years of age. "His models," says the London *Sphere*, "are chosen exclusively from the animal kingdom, and so great are his

talents that many observers have thought his creations really alive. His sculpture has been frequently compared to that of Barye, but it is nevertheless purely individual. When only twenty-two years old, in the year 1908, Tofanari exhibited some of his early works at Faenza, one of which was bought by the King of Italy. Since then, however, he has made great strides. For three years he studied the movements of the animals in the London Zoo every morning; that was his school and also his studio. By this method he started upon his independent career.

"In the year 1909 the Galleria d'Arte Moderna in Florence acquired one of his works from the exhibition in Venice. In 1911 another group of his, which had gained a prize in Barcelona, was bought by the same museum. Later, Tofanari reaped laurels again and again in Rome, Turin, Paris, San Francisco, and other artistic centres. Even galleries at Lima and Buenos Aires have bought works of his. His gigantic 'Goose,' in bronze, is an object of interest at the present biennial exhibition in Venice.

"In his method of work Tofanari first studies the form, characteristics, and peculiarities of his subjects—then only does he begin to model. Not only does he reproduce movement and expression, but he also gives to his model a plastic strength and firmness which have made his work known all over the world."

## Museum for Evanston

Evanston, Ill., home of Northwestern University and Chicago's big cultural suburb, is to have a museum and art gallery, according to the Chicago *Evening Post*. The campaign is sponsored by the University guild, which, to emphasize the town's need, has arranged a series of exhibitions in the ballroom of the Orrington Hotel. In October the Art Institute of Chicago provided a group of worth-while paintings from the collection of the Friends of American Art, which was supplemented by six important canvases lent by Mr. and Mrs. L. L. Valentine, so that the improvised gallery was representative of the leading artists of the country.

In November a loan exhibition of paintings from the private homes of Evanston will be held, which will be succeeded late in the month by an exhibition from the Chicago Society of Etchers.

## John Lane's Beardsleys Coming

A cable dispatch to the New York *Times* says that the important collection of original drawings by Aubrey Beardsley owned by the late John Lane has been sent to New York for sale at the Anderson Galleries. They were on exhibition in Germany at the outbreak of the war. It was once reported they had been burned, but instead the Germans stored them out of danger.

## Leaves Art to Native Town

In his will, filed in New York, H. Vance Swope left ten of his best paintings and \$3,000 to his native town, Seymour, Ind., to start a public collection. The residuary estate, after the death of a brother and niece, will revert to Seymour to build an art gallery.

## Fusely, the Swiss

The painter Heinrich Füssli (born in Zürich, 1741, died in England, 1825) is known in art history as Henry Fusely and belongs to the London group of figure painters of the end of the eighteenth century. The Kunsthau in Zürich recently exhibited the works of the artist, who is not so well known in his native Switzerland, in a very capacious manner. The museum was prevented last year from holding a Fusely centennial exhibition on account of the renovating and enlarging of the building.

"The general view," says *Kunst für Alle*, "is exceedingly comprehensive. Individual pictures prove now and then a little startling, but the ensemble manifests such a great variety of scenic and formal sentiment that Füssli not only proves a fantastic narrator but a free and strong artist. His art has literary and illustrative character. No one other than himself has portrayed 'Summer Night's Dream,' 'The Nightmare,' and 'Sin and Death' in such a fantastic and fiendish form. Nearly 300 drawings of all periods of his life show how he joined the knowledge of his time with literary imagination, especially in picturing women."

## Twin Cities Annual Show

More than 500 paintings, drawings, prints and sculptures were submitted to the twelfth annual exhibition by Minneapolis and St. Paul artists, which was held through October at the Minneapolis Institute of Arts, according to the Minneapolis *Journal*. Cameron Booth, who won first prize in 1925, was again awarded that honor for his "New Ground"; Lionel C. Algoren was awarded the prize for drawing, Caleb Winholtz for water color, Bennet Swanson for prints and S. Chatwood Burton for sculpture with his "Boyish Bob."



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## Is Chicago's Annual a Conservative or a Radical Show?



"The Player," by George Luks; Mr. and Mrs. Frank G. Logan medal, with \$1,500.



"Family Group," by Charles Hopkinson, awarded the Mr. and Mrs. Frank G. Logan medal, with \$1,000, at Chicago's 39th annual.

Because the prizes for portraiture and figure painting were so tempting, Chicago's thirty-ninth annual exhibition of American painting and sculpture at the Art Institute contains a most unusual proportion of that kind of work. Usually landscape overwhelmingly predominates in an American exhibition, but out of the 217 paintings displayed in the nine galleries in Chicago, 54 are portraits or figure pieces. There are 63 examples of sculpture. Unusually large crowds are attending.

It is extraordinary how the critics disagree as to the characteristics even of the

display. "It is a conservative exhibit," says Miss Eleanor Jewett of the *Tribune*. "You will find nothing to revolt you and extremely little to startle you, either into an exclamation of sheer delight or into one of disgruntled impatience." But Miss Lena M. McCauley of the *Evening Post* was both startled and revolted. "The student in search of the ideal," she thinks, "will be puzzled and go away in confusion."

"Strange names, strange methods, curious intentions and stranger results," says Miss McCauley, "qualify the paintings and sculptures. Cherished memories of the past are turned topsy-turvy. The ideals of training in many instances are as naught. Yet the jury accepted all these works because they are products of the times. Time itself will test their values."

"Among them are examples of well-conceived and well-executed paintings and sculptures which carry on the traditions of the past as they bear signs of fresh impulses of another era. It is a thought-provoking exhibition."

"This thirty-ninth annual salon of American art in Chicago will be recorded in the notebooks of historians as an assembly of examples of individuality. There are few commonplace subjects. Nearly every one is unique in some peculiar way. Few of the figure paintings are on the scale of the average conventional portrait. All sorts of liberties are taken with poses, with accessories and with technique. Frequently the painter seems to have been driven to des-

peration to produce something different. Lack of taste, departure from standards of a graceful order, defiance of harmonies of color in flesh tints, a sense of restlessness and haste in an effort to fill a canvas are irritating."

The Mr. and Mrs. Frank G. Logan medal, carrying with it \$1,500, was awarded to "The Player," by George Luks. The Mr. and Mrs. Frank G. Logan medal, carrying with it \$1,000, went to Charles Hopkinson for his "Family Group." The Potter Palmer gold medal, with its \$1,000, was won

[Continued on page 13]



"Nubian Girl," by Benjamin T. Kurtz; awarded Mrs. Keith Spalding prize (\$1,000).

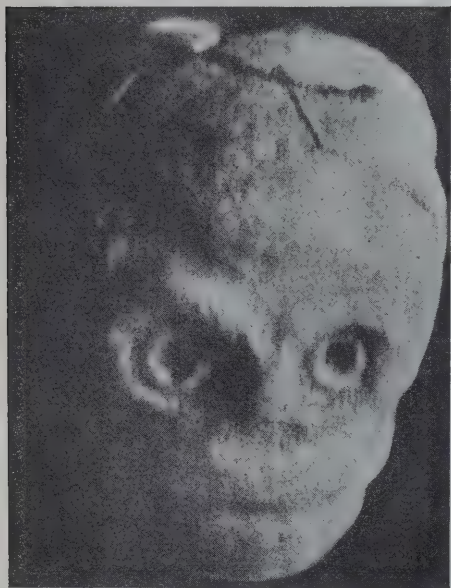


"Nude," by Eugene Speicher; Potter Palmer medal, with \$1,000, at Chicago.

"A year's reading of THE ART DIGEST is a liberal education in art."



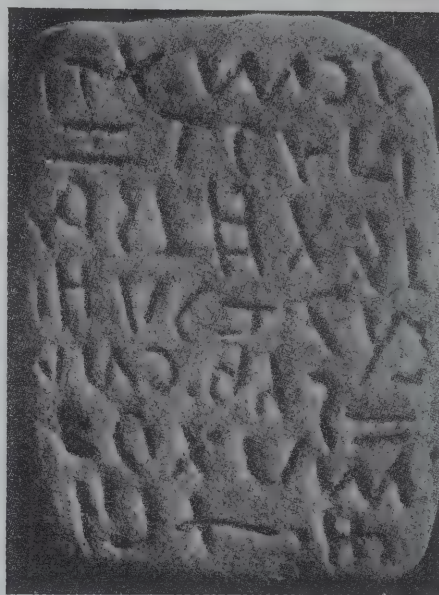
## Were the Glozel "Discoveries" Faked?



Glozel Death's Head Vase.

The French art world, and particularly that part inclined toward archaeology, has been in the throes of argument over the finding of certain clay tablets incised with linear writing and certain examples of pottery by a peasant at Glozel, near Vichy, France, just beneath the surface of a field of newly cleared ground. Some say the objects are faked, but eminent authorities, such as Dr. Salomon Reinach, accept them as genuine but disagree as to their date—Dr. Reinach ascribing them to the Neolithic age of about 4000 B. C. while Camille Julian considers that the mysterious alphabet is "cursive Latin of the time of the Empire," the inscriptions being "magic formulae, incantations and vows."

The controversy has been going on mainly in the columns of the *Mercure de*



Glozel Clay Tablet.

France, and has now been taken up by the English periodicals, the *Illustrated London News* recently devoting three pages to it, with a cautious review by Prof. G. Elliot Smith, author of "The Evolution of Man" and professor at the University of London. One point at issue is whether the Minoan culture of Crete extended its influence to Western Europe in the Neolithic age, or whether that very culture originated in Western Europe and spread eastward.

Whether the finds are genuine or whether some clever faker, schooled in the "art" of burying imitation antiquities in the earth for commercial purposes, is having fun with the archeologists, is a moot question, but no one can deny that the death's head vase here reproduced his poignant strength or that the linear script on the clay tablet was incised by the hand of an artist.

## "Second-Hand" Art

Are dealers in antiques and old masters in reality "second-hand men?" The Boston police, in the quest of thieves who have rifled mansions in the Summer months, have issued a decree that seems to say so, and which has caused antique men in Boston to raise a fund and employ counsel, according to the *Transcript*.

This is the dictum laid down by the police: "By whatever name he may endeavor to be known, the merchant who sells something that has been used before is a second-hand dealer; he must be licensed as such and the \$10 fee required; he must report before ten o'clock each day his purchases of the day before, with information from whom purchased and the age of the previous owner, accompanying a description of the goods; he may not sell any of these articles for thirty days; and he must keep his books in accordance with the ideas of the police."

All of which, if enforced, would cause annoyance and loss of dignity to the men who sell Rembrandts, scarabs or aquamaniles.

## McKenzie Work For Edinburgh

Dr. R. Tait McKenzie, of Philadelphia, says the *Inquirer*, is working on a commission from the city of Edinburgh to execute a memorial to commemorate the part taken by Scotland in the World War, and which will stand opposite Edinburgh Castle

## Bohemian Master Here

T. F. Simon, painter-etcher and perhaps the most famous of all the artists of Czechoslovakia, is in New York. His colored etchings of Paris scenes were hailed as interpreting the familiar beauties of Paris anew to the French people, and he has come to America, says the *Christian Science Monitor*, with the purpose similarly to interpret New York and other cities to Americans.

"Already Mr. Simon is at work," says this newspaper, "making nocturne, twilight and daytime sketches of New York's skyscraper buildings, its busy thoroughfares, suspension bridges, docks and harbor craft. Tiny little sketches they are, on uniform rectangular sheets, perhaps six inches wide, or high, black ones being used for the nocturnes."

Mr. Simon has exhibited in New York, at Keppel's, and in Chicago, at Roullier's, and his etchings are familiar in dealers' cabinets. His present tour will comprehend Boston, Buffalo, Pittsburgh, Cleveland, Detroit, Chicago, Washington, Philadelphia, San Diego, Los Angeles and San Francisco, after which he will continue to Hawaii and the Philippines, Japan, China, India, Egypt and Greece, ending with Naples and Marseilles. Then he expects to return to America.

## Brangwyn Is Angry

Frank Brangwyn has flown into the face of tradition and brought a storm upon his head in painting a set of "Stations of the Cross" for a leper settlement in South Africa. The shocking thing was that he depicted modern figures, with the Roman soldiers in khaki and wearing steel helmets; and also that he portrayed an excess of brutality.

Stung by the criticisms, Mr. Brangwyn made a vigorous reply in the London *Sunday Express*.

"I painted my 'Stations' for the lepers; and for no one else," he said. "I had a clear object, which was simply to show them, as vividly as possible, that, dark and pitiful as was their lives there was a tragedy greater than their own—a tragedy which contained within itself their greatest hope. The pictures were not intended for the public, but, since the public seem to have been aroused by them, in just such measure they are successful."

"I painted the figures in modern dress. All of the great masters have shown historical characters in contemporary costume. It is an excellent means of bringing realisation of the subject to the beholder."

"We have too many mental sluggards today—people who snore their way through art, and grumble loudly when a little originality wakes them up. The ignorant attacks made on a sculptor like Jacob Epstein are an instance."

"Art is not a matter of mere personal likes and dislikes; the fact that a man has a weakness for lamb does not justify him in a wholesale condemnation of beef."

Mr. Brangwyn has been working for two years in his great timbered studio at Ditchling, Sussex, on his war memorial panels for the great hall of the House of Lords. Several are 50 feet long and 38 feet deep. The artist estimates that they will not be completed for six years.

"My aim in the House of Lords panels is to show vividly the riches and fruitfulness of the British Empire," declared the painter. "Harrowing war memories I am rigidly excluding. My theme is the Empire, in all its majesty and multitudinous resource, for that, as I see it, is the most fitting commemoration of the things for which we fought. Perhaps that will reassure the high priests of insipidity who are so shocked by my 'brutality.'"

Mr. Brangwyn nevertheless managed to shock a certain section of the public again by using a bevy of American negro show girls as models for one of these panels, members of the "Blackbirds" revue appearing at the London Pavilion.

Sculpture by John Tweed will accompany the panels in the House of Lords memorial.

## Demand Statues' Destruction

Berlin's famous "Avenue of Victory," that outdoor sculpture gallery which runs across the Tiergarten not far from the Brandenburg Gate and is composed of scores of effigies of the Hohenzollerns beginning with the days when they ruled only Brandenburg, is in danger of destruction from the Prussian Diet. The Prussian Finance Ministry recently spent a lot of money in renovating the sculptures, which have been called the world's ugliest statues, and this has caused the Communists and radicals in the Diet to repeat their demand for the dismantling of the avenue.



# One Man Selected All Works in Dresden's Great International



"Wife of Dr. Wolff," by Felice Casorati (Italian). Dresden International, 1926.

"The International Art Exhibition of Dresden," says *Die Kunst*, "is of a successful uniformity because all exhibited works were selected by Dr. Hans Posse, director of the Dresden Gallery, with the intention to show how modern tendency exists or, at least, how modern tendency has its partisans in all the countries of Europe. But the exhibition means still more: it is a retrospect of the growth of the modern idea in art, since Dr. Posse selected from those older artists such works as have kept their standard. This applies especially to Germany's three foremost masters, Corinth, Liebermann and Slevogt, but not less to Marc and Macke and those foreign artists whose pictures are exhibited.

"Of the German division, the Dresden section, which gives a selection of present-time artists, is the most diversified and, therefore, interesting to many art lovers, but its effect is not as accomplished as that of the foreign divisions. One sees creations of Robert Sterl, Otto Gusmann, Paul Roessler, Feldbauer, Dorsch, Hans Unger, Otto Lange, Dix and Felixmueller, and, as a strong contrast to these artists, Richard Mueller, who always draws and colors in a correct and sharp manner.

"Of Dresden plastic art, especially worth mentioning are Albiker's excellent 'Saint Sebastian' in wood and 'Pallas Athene,' which, larger than life size, proves very effective against a white background. The vestibule is dominated by George Wryba's mighty equestrian statue of King George. Arthur Lange's life size figures of girls belong to the best of the Dresden plastic art.

"Among the paintings of this international display, French art dominates. One sees nearly twenty of the best paintings of the famous collection of Oskar Schmitz of Dresden. There are master works by Paul Cézanne ('Young Man with Red Waistcoat'), Eugène Boudin ('Landscape'), Daumier, Edgar Degas ('Women Ironing' and 'Ballet Dancers'), Eugene Delacroix ('Samson and Delila'), Paul Gauguin ('Flowers from Tahiti'), Edouard Manet ('The Modiste' and 'Boulogne'), Claude Monet, Camille Pissarro ('Spring Landscape'), Auguste Renoir ('Bathing Girl' and five other pic-

tures) and Alfred Sisley ('Seine in the Spring').

"Henri Rousseau, for whom a special room was furnished, is represented by a dozen paintings, as is Matisse. By Utrillo, who at the present time stands on the height of his fame, are exhibited six pictures; likewise six by Vlaminck who up to date is not very well known in Germany. One would not go wrong to include Rousseau, Utrillo and Vlaminck with the masters of the 'Neue Sachlichkeit.' Derain, Corot and Signac are represented by excellent works. The whole period beginning with Delacroix and extending over the Impressionists, the Cubists and the Expressionists to the 'Neue Sachlichkeit' is well represented.

"In the Belgian division one sees a splendid collection of the Ostende painter James Ensor, who is now 66 years old and who, about 1890, when Expressionist art gained a foothold in Germany, joined this theory, which he now represents in an independent and moderate manner. Not far from Ensor are to be seen other works of an entirely different technic, for instance three pictures by Constand Permeke, lent by the Belgian Department of Science and Art; a sober 'Mother and child' by Gustave van de Woestyne, and a masterly 'Winter Landscape' by Albert Servaes, which shows the influence of the Flemish old masters.

"To the Parisian group belongs the Spanish artist Picasso, whose development is to be seen in a few very delicate pictures. There is also Juan Gris and José de Togores, who is represented by a couple of sharply drawn nude figures.

"Italy is represented by Ubaldo Oppi, Felice Casorati, Giorgio de Chirico and Carlo Carra. The latter, who in his early days belonged to the Futurists, now paints landscapes. Chirico shows in his 'Prodigal Son' and a 'Self Portrait' figures with quiet faces; Ubaldo Oppi clear, jolly and resolute figures. This may be said also of Casorati's portrait of the 'Wife of Dr. Wolff'. Italian Futurism is represented by Severini's 'Bal Tabarin in Paris', a painting of high decorative effect.

"Depending on Paris are the Japanese artist Tsueguharne Fujita with his picture 'Before the Ball,' the Czechoslovakian Georg Kars ('Nude Painting' and 'Still Life'), Oskar Coubine ('Two Schoolchildren'), Filla and others; also the Poles Eugene Zak ('The Drinker'), Iser, and Moise Kisling, who is represented by some excellent pictures. Among the Hungarian artists whose works are especially attractive, may be mentioned Josef Rippl-Ronay ('Picture of the Holy Night') and Stefan Szoenyi ('Bath'). The division by Austrian artists is very small, but it includes Gustav KKlnt's 'Young Women', Max Oppenheimer's 'Hess-Quartet' and Egon Schiele's 'Resting Women.' Kokoschka, the one and only Austrian artist of European fame, exhibits a magnificent landscape, 'On the Thames.'

"The Netherland division contains pictures by Vincent van Gogh, among them the famous 'Bridge of Arles' and the 'Postoffice Clerk.' Jan Sluyters ('Portrait', 'Bathroom' and 'The Bride') and Kees van Dongen ('The Silver Shirt' and 'Spanish Woman') are Dutch by birth, but their art is of Paris. Jan Toorop has exhibited only 'The Win-



"Mother and Child," by Gustave de Woestyne (Belgian). Dresden International.

dow', which belongs to the museum of Amsterdam.

"Rich and varied is the exhibition of Swiss paintings. There is Ferdinand Hodler with his grand 'Holy Hour' and the strong landscape 'Thuner See' which remind one of the days when the first pictures of this famous Helvetian caused a sensation. Opposite them hang three works by Theophile Robert, which have a very quiet effect; also the picture 'Fruit Harvest' by Cuno Amiet. Pellegrini's monumental 'Ensign' decorates the vestibule.

"The Englishmen and the Americans are not represented advantageously. Some works of Swedish artists are very pleasing. The most famous painter in the Norwegian division is Edward Munch, with eleven large sized pictures. In the Danish division there is nothing important. The Finnish artist Tyko Konstantin Sallinen is represented by seven pictures. The Russian room is dominated by five large sized pictures with the title 'Spanish Women' by Natalie Gontscharowa.

"All in all it may be said that with this international Dresden leads again all German art exhibitions."

## Painter of Sick Child Dead

Joseph Clark, R.A., who sprang to quick success in 1857, when he exhibited the often reproduced "The Sick Child" at the Royal Academy, died at Ramsgate at the age of 92. "Tales from Flanders," his last Royal Academy picture was shown there in 1916. He was awarded a medal at Philadelphia in 1876 and two of his pictures, purchased by the Chantrey Bequest, are in the Tate Gallery.

## Puccini to Have a Monument

Dispatches from Rome say that Italy is to erect a national monument to the composer Giacomo Puccini. The movement is under the patronage of the king, and Signor Mussolini himself heads the committee.



## Corinth's Dying View



"Self Portrait," by Lovis Corinth.

Some pictures from the great Berlin exhibition of Lovis Corinth were taken to Frankfort and exhibited in the rooms of the Kunstverein. *Kunst Für Alle*, treating of one particular phase, says:

"There are shown characteristic pictures of all important phases of the artist's life, but most emphasis has been brought to bear on the works of the artist's last years, which are like magnificent manifestations of a Volcanic temperament that nearly had given up contact with the world. One may read in the pictures the fear of the end. They show how Corinth, dying, set about reliving life in all its variety. Every incident known to him came back. In his last pictures his vision is new and different. For instance, the self portrait is the picture of a pursued man who does not want to lose another minute of his existence."

## Held Couldn't "Draw"

John Held, Jr., cartoonist, originator of "Marge" the short skirted flapper, designer of the costumes and scenery for "Americana," farmer and constable at Weston, Conn., was defeated for congressman by his republican opponent.

"I am delighted to hear it," said Mr. Held when told the news, according to the New York *Herald Tribune*. "Once in Washington my Marge would have demanded the White House. Now she will have to stay on the farm." Mr. Held was not referring to his flapper Marge but to his small daughter, born about the same time he originated the cartoon character of the same name.

The venturesomeness with which Mr. Held ran on the democratic ticket in Connecticut is nothing new in his life. He ventured from Salt Lake City, his birthplace, to New York, with four dollars in his pocket. Two years ago he ventured too near the heels of a Percheron horse and the impact fractured his skull. The surgeons ventured a major operation and saved him, and to celebrate his recovery he ventured to Morocco where the Riffs and the French were taking pot shots at each other. Coming home he took a venturesome flight over the Mediterranean in an ordinary open mail plane, perched on the sacks and holding on to the struts. And the *Herald Tribune* interviewer found him putting apples in sacks for cider.

## Thanks, Sir John!

The American art world and particularly American artists will thank Sir John Lavery for a certain thing he said at a luncheon in London of the English-Speaking Union just after his return from the New World. He commiserated with America because of the influx of uninspired and fourth rate foreign painters who come over here to gather in the dollars.

"The ultra-moderns, or what some have called the 'jazz' painters and sculptors, receive considerable support in America," Sir John is quoted as saying by the London *Daily Telegraph*. "That is reasonable in a country whither, for many years, the artistic failures from other countries have flocked, unloading academic dullness and convention upon a public whose natural exuberance and gaiety were depressed by them. The reaction has been towards the fresh light and colour of the modern school, even when pushed to extreme crudities."

The purchase of contemporary works of art was always more indicative of the measure of interest and taste of a people than the purchase of old masters, said Sir John. In the former case judgment and discrimination were necessary, whereas in the latter neither was required if one had money and an intermediary. He did not mean to imply that the great European masters now in the possession of America were not of the greatest help in the cultivation of taste, but he did consider that modern art institutions did more for the spread of æsthetic knowledge than all the real or spurious old masters in the world.

Some years ago it was observed in England that the pictures in the National Gallery which had withstood the ravages of time for centuries were not proof against the chemical-laden atmosphere of today, and it was decided that all pictures and tapestries of value should be put under glass and sealed up. America had priceless European masterpieces, regarding which he felt some concern, because of the over-heated, dry atmosphere in which oil paintings and tapestries were usually seen there.

\* \* \*

Now the painter Vadasz, just in from Europe, may be a great master. The editor of THE ART DIGEST never saw any of his pictures and never heard of him before, therefore can make no comment. There can be no harm, however, in quoting the following from the New York *Herald Tribune* as an example of the familiar "blurb" with which the newspapers announce the coming of foreign painters:

"Nicolas de Vadasz, the Hungarian portrait painter, arrived yesterday from Budapest on the French liner France, on his way to Hollywood in search of American beauty. He said he had made paintings of the late Emperor Franz Josef, the late Czar of Russia, the King of Italy, the King of England and of many other members of the royal families of Europe.

"In his opinion the Italian woman is not only beautiful, but she also possesses the classic and aristocratic type of beauty. He said that after much study he had come to the conclusion that the American type was the most beautiful in the world. 'That is why I have come over here to wander about quietly, alone, so that I can pick out the women I want to paint,' he said."

Wander about quietly? Not if Mrs. Oyl Derryck of Beverly Hills can make a social lion of him.

## Turkey's First Statue



Mustapha Kemal Pasha, by Krippel.

The first statue ever erected in Turkey, a work representing the president, Mustapha Kemal Pasha, has been unveiled at Constantinople. Simultaneously there went into effect Turkey's new civil code, which supercedes the Koranic laws, one of which forbade the erection of statues.

The statue proves that Turkey starts without prejudices, for the work, by the Viennese sculptor, Herr Krippel, is Expressionist in treatment, all detail being subordinated to the expression of determination and force. It represents the hero of Turkey in modern clothes, in an attitude that portrays both his character and that of the "new Turkey". It was presented by the city of Constantinople, much to the horror, says the London *Daily Express*, of the old fashioned followers of the prophet.

An exhibition of sculpture and painting in the European style by Turkish artists has been opened by the Turkish president, who expressed the hope that former interpretations of the Koran would not prevent the growth of the fine arts in the new Turkish republic.

## Cleveland's French Show

"Staid picture lovers who have been taught to 'view with alarm' the mere mention of such names as Matisse, Picasso, Derain and their revolutionary contemporaries have a surprise awaiting them in the exhibition of French paintings, drawings and lithographs just opened at the Museum of Art," is the way Jessie C. Glasier opens her review in the Cleveland *Plain Dealer*.

"W. L. Milliken, the curator, asks only fair play for these French artists," Miss Glasier continues, "whose work as shown in this collection of really fine examples speaks for itself in refutation of the charge that they were ignorant of the rudiments of good art. The truth is that in getting together this display, believed to be as fine as anything yet shown in the United States, the museum presents an unusual opportunity to study the enormous range of black and white work and a use of line and color called daring a few decades ago, but which appears now only a more perfect expression of the moods and impressions which inspire so many twentieth century artists more or less unsuccessfully."



# London and Paris Pay Homage to the Gentle "Douanier"



*"La Carriole du Père Juniet."*



*"Singes dans la Forêt."*

When a notable group of twelve paintings by a former French customs officer, the "Douanier" Henri Rousseau (1844-1910), was put on view at the Lefèvre Galleries in London, there were being shown in other galleries of the city two large exhibitions of work by servants of the British government who make of art an avocation—the General Post Office Art Club, whose 400 members held their fourteenth annual display, and the Army Officers Art Society, which showed 430 works. This indicates that England has much "official art," though not in the ordinary sense of the term.

The London papers devoted much space to the "Douanier", that extraordinary figure in French art. The world has regarded Rousseau as one of a child-like mind, and has greatly marvelled that his simple and crude appearing pictures now bring as much as \$25,000 for the larger examples. After reading the review of this exhibition in the *Times* one gains a deeper insight into all this. The critic says:

"Hitherto Henri Rousseau, commonly known from his calling as the 'Douanier,' has been, for most of us, little more than a name illuminated by occasional reproductions in books on modern French painting. Rousseau should have a ready welcome in England, for two reasons. He was much more mental than visual in his grasp of nature, and he expressed himself in line rather than in mass. His affinities are with the Blake of the 'Songs of Innocence' rather than with Blake the designer—his 'Lion dans la Forêt' might be the pictorial equivalent of Blake's 'Tiger'—with R. L. Stevenson in 'A Child's Garden of Verses,' and, with differences, with the English Pre-Raphaelites. He was concerned with the romance of things as they are known or felt to be rather than as they look to the sophisticated eye. Perhaps the nearest thing in painting in England to the work of Rousseau is 'Hammersmith Bridge on Boat-race Day,' by Mr. Walter Greaves, but, whereas Mr. Greaves lost his artistic innocence to Whistler, Rousseau preserved his unimpaired into maturity and technical experience.

"Too much ought not to be made of Rousseau's way of looking at things. In effect it is strongly individual, but in reality it is the way many people looked at things before they were taught to see. Rousseau refused to be taught to see, and we are the gainers in an art of great originality, vibrating with the memories of childhood.

As an artist he combined an intense, an almost mystical, appreciation of things as things with a truly remarkable sense of design—of linear rhythm in particular. In a sense, the delightful painting of 'La Carriole du Père Juniet,' with all the family dressed up for Sunday and the dogs in attendance, might be seen on any sign-board; but you have only to observe the placing of the dogs, the run of the black harness, and the answering curves of the horse's neck and red wheel to recognize a designer of almost faultless instinct.

"This combination of almost literal representation and pictorial music is the rarest thing in the world. It is what distinguishes Rousseau sharply from the English Pre-Raphaelites. All Rousseau's pictures have the same admirable music—the run of the orange-tree branches, the interweaving of the grass and the placing of the golden fruit and brown monkeys in 'Singes dans la Forêt,' and it is the music, allowing the 'things' to stir us deeply, which accounts for the strangeness of his pictures.

"Rousseau had to work hard as a *douanier* in quite a small way, and painted only on Sundays."

\* \* \*

When the John Quinn collection of paintings was sold at auction at the Hotel Drouot in Paris at the end of October, "La Bohémienne Endormie" by Henri Rousseau, brought 525,000fr., as against 400fr. fifteen years ago. Writing in *L'Art Vivant* (October 15), M. Adolphe Basler comments on the startling growth of Rousseau's popularity and describes some of his chief works. He says in part:

"The universal prestige which today surrounds the name of the customs official Rousseau is unique in the history of painting. A self-taught elemental, who never set foot inside the studio of a master; a

plain man, who painted only for his own pleasure or for the entertainment of his humble neighbors in a crowded quarter of Paris; a naïve person, whose awkwardness drew the laughter of the middle classes, but whose beautiful innocence was able to touch the sensibility of an artist or a poet—here certainly is something to disturb prophets on the destinies of Art, to overturn the whole

"Nevertheless, the case of Rousseau demands attention today with more force than ever. The great collectors and the museums of Europe, America and Japan compete for the paintings of the Douanier. Their prices equal or even exceed those of the chefs-d'œuvre of Delacroix, Corot or Courbet. How can such a vogue be explained? Aside from the growing seduction of this ingenuous painting, what other mysterious factor can be influencing the contemporary mind?

"Does not the revealing beauty of the paintings of the Douanier retain something of that spiritual atmosphere in which painting lived from 1900 to 1910? A universal breath of idealism passed over art at the beginning of this century. As the result of a desire for less conventional forms, the role of an unconscious Giotto was attributed to Cézanne and of Cimabue to Rousseau. The time was propitious for the development of an esthetic curiosity freed from all stereotyped conceptions. The preoccupations of an analytic art like Impressionism had already saturated men's spirits, and there was in the naïve works of the Douanier something to satisfy the thirst for a spontaneous synthesis more fully than the Elysian springs of Puvis de Chavannes or the exotic beverages of Gauguin. For the serenity of the former expressed itself in studied simplifications, and the charm of the latter came from an art entirely decorative."

## Ordayne in Los Angeles

Los Angeles has had its second exhibition of the portraits of Neal Ordayne, a young Eastern artist who went to California to make a career for himself. The critics have high praise for him. He held his first exhibition a year ago in the Can-nell & Chaffin Galleries, where the second display was seen. Arthur Millier says in the *Times*:

"Ordayne has grown steadily through this busy intervening year. His color has become richer, fuller, more varied. His

draughtsmanship, always good, has reached a more forceful simplicity. His brushwork has become easier, more pliant, at once more expressive and more seductive, the brushwork of a man born to paint.

"Ordayne paints men remarkably well, and he has done nothing better than the portrait of William P. Jefferies, president of the Jonathan Club. It lives before us. We look upon a man of intellectual force and indomitable will, a man of affairs born to success. Ordayne's psychological insight in this portrait is remarkable."



## With Picasso

Mexico was the first country in the New World to take Modern art to itself wholeheartedly. The republic was passing through a political and social revolution: one of whose consequences was the recrudescence of native, or Aztec, art, and there is undoubtedly an affinity between Modernism and aboriginalism. Therefore it is not surprising to find in *El Universal Ilustrado* (Mexico) "A Half Hour with Picasso" by a talented writer who signs himself "El Abate de Mendoza." To quote in part:

"Toño Salazar has introduced me to Pablo Ruiz Picasso. We are in the Paul Rosenberg Gallery, surrounded by paintings by the great artist—works which are valued at a million and a half francs. The poet Pellicer sighs with adjectives—'Interesting!' 'Stupendous!' The painter Ramos Martinez goes from canvas to canvas, vibrant and enthusiastic. In the distance, a group of visitors gaze at Picasso.

"It is easy to identify Picasso after having seen one of his caricatures; all of him is to be found in the immense, round eyes, as brilliant as those of the Assyrian statues, the flat, straight hair, already gray, covering his forehead diagonally, like a gathered curtain.

"He is the simplest of men, wearing a suit whose only mission is to cover him; it is roomy, comfortable, wrinkled where convenient, and with agreeable expansions where the free play of muscle demands it; he wears broad, red-leather sandals, without heels, covered with little holes; his shirt is of hygienic cellular weave topped by a carelessly buttoned collar and a short tie knotted like the string of a package; he worries little about the exigencies of elegance.

He has an equal disdain for publicity. He does not frequent the noisy Montparnasse, nor does he exhibit his works in the salons. Why should he, when he knows that he is one of the 'universal' men of the day? Hundreds of millions of people—all of them civilized—know his name. He reigns, with no one to dispute his place, over the highest summit of contemporary European painting. According to all probabilities, he has genius. And in view of these reasons we can understand his perfectly simple reply to a friend who solicited an interview for a newspaper man who wished to 'see him and see his works':

"If he wishes to see me, I leave my house every day at eleven and walk along the street, and if he wishes to see my works, he may go to the Paul Rosenberg Gallery, where they are on exhibition."

"He sells whatever he paints. His 'marchand de tableaux' works for the glory of the artist by raising the prices of his paintings with praiseworthy perseverance. A short time ago a Picasso was sold for 300,000 francs. And the following anecdote is attributed to the artist:

"I'll make a bet with you," he said to an incredulous friend, 'that I can draw three lines—only three—on a piece of paper, sign it, and sell it for three thousand francs.'

"His friend prudently did not accept the bet.

"What, then, is there in his work to explain his success and his glory? To some it is simply snobbishness. But snobbishness does not last twenty years. Others speak of gregariousness, similar to that of the courtiers who admired the king's invisible suit of clothes in Andersen's tale;



"The Smoker," by Pablo Picasso. Exhibited 1926, at the Dresden International.

all of them wish to appear intelligent by repeating in all seriousness the joke which some fortunate wag made at one time with sufficient aplomb to render its appearance truthful. This likewise is absurd; witness, for instance, the kind of men who like Picasso's work.

"For others it is all a question of 'suggestion.' But the person receiving the 'suggestion' can explain the why and wherefore of his emotion and the beauty of the painting through technical and aesthetic reasons. There is, therefore, something else, which to define would be not only beside the point of this chronicle, but outside of our limitations. Besides, this definition has been given by hundreds of critics. Jean Cocteau, the poet, for instance, thus defines Picasso's art:

"A completed canvas by Picasso is beautiful because of its strong resemblance, even when our eye cannot enumerate the objects motivating this resemblance. This is because Picasso, brought up on the masters and clearing his way onward, knows the poor prestige which the arabesque gives, and leaves this to the decorators. When he sees a group of objects, he adjusts them and transposes them little by little to his own world, in which he is a monarch, but he never elaborates. He can never lose sight of his objective force. He suppresses identity and preserves the semblance of all objects, distributing them according to different signs, but forming the same total. His painting is a painting. It exists."

"It is useless to ask Picasso the why and wherefore of his canvases.

"A critic came to-day," he tells us,

'and asked me to explain my paintings.' I replied: 'Explain them yourself; that is your affair, as a critic. My part lies in painting them.'"

"Picasso is right. Moreover, everything in the works of this marvelous creator of beauty is clear and simple to those who know how to appreciate it. There is no secret intention. No symbol. No 'literature.' The paintings are in their entire purity. For example, when Picasso places on one of his canvases some greenish red spots with sepia circles, he gives the colour and shape of apples, which is, after all, everything that a painting can give. The apple is there, round and greenish-red. We cannot expect it to have volume, sound, taste and aroma.

"In one of his works there is a net on a table. But instead of painting the network, Picasso made fine criss-cross scratches on the paint representing the table, thus uncovering the light background of the canvas. 'Treason!' some exclaimed, 'Picasso has not painted the net.' Nevertheless, the net is there, more airy, lighter—more of a net.

"One cannot help admiring also the fecundity of his creation, the constant search, the incorporation of so many unexplored and fertile fields to art and beauty. The artist is like the navigators of the sixteenth century—in perpetual discovery. No man at present possesses a greater power of invention or of poetry. Picasso laughs at all the 'schools' and definitions much as the oak must laugh at the fence that shuts in a field. He is fettered by no formula, no precept. Three years ago, in an exposition, when we were firmly convinced that he was purely a Cubist, he astonished the critics by presenting large paintings of purely classical figures. Now, when we all believed—after that lesson—that Cubism was on its death-bed, he presents Cubist paintings of an entirely different technique to his former Cubist canvases.

"His present paintings are as robust as a Harvard student, with as much intelligence as may be found in a treatise on mathematics, and as much vital force as a young sapling. Side by side with these prodigious pyrotechnics of colour there are delightful little pictures—'Picassos' for the poor. Made with sandpaper smeared with paint and with dyed sand, these produce a velvety light as gratifying to the eye as a sweetmeat to the palate, as melody to the ear, or silk to the touch.

"But we cannot expect Picasso to content himself with his recent conquests. Ten different styles are displayed in the exhibition, each one hundreds of miles apart from the others. And the great artist will go on inventing, discovering, with the multiplicity and constance of Life."

## Prague Finds Rembrandt

We read in the *Prager Presse*: "The Prague Museum of Art recently received an enrichment which gave many an art lover a great surprise,—an old picture which, after being cleaned disclosed that it had been painted by no less an artist than Rembrandt. The painting, which for a long time was in the possession of Adalbert von Lanna, one of Prague's most ardent collectors, is an 'Annunciation of the Virgin Mary.' Frightened over the brilliant appearance of the angel, Mary has nearly glided from her chair, dropping the book in which she was reading.

"Up to this date there have been known only a few drawings which showed that

Rembrandt and his school had taken up this motive. The newly discovered picture has much resemblance to a drawing by Rembrandt in the Kunsthalle in Bremen, which is more like a sketch than a finished work, and which may be called a sketch without its last form."

## Germany Gets Seized Relics

The Berlin Museum has at last received 400 cases of cuneiform tablets and other relics from Assur, dug up by the German expedition to Assyria in the twelve years preceding the war and which have spent another twelve years in Portugal, where they were seized on a German vessel that took refuge when the war broke out.



## A Colonial Museum

According to Professor Walter R. Agard, writing in the *Christian Science Monitor*, the so-called Harwood House in Annapolis which was purchased in September by St. John's College, is to be refurbished as far as possible "to duplicate the interior of 1774, and will be kept as a museum available to the general public as well as to the faculty and students of the college."

This is particularly fortunate, writes this authority on art, "because the southern tradition in Georgian architecture is unique in its sumptuous design and its richness of decoration. To look at single rooms, as one can do in the American wing of the Metropolitan Museum, is not enough; for adequate appreciation these rooms must be seen in their homes, among southern gardens and under the skies of the South."

After the death of Miss Hester Ann Harwood, we read, there was a dramatic auction, and the house was stripped of its ancient furnishing, including Chippendale chairs, highboys and sideboard, family portraits by Peale, and rare old silver. These were bought by dealers and connoisseurs all over the country. It is expected that many of the old pieces will be secured again to grace their former home, and that others, in keeping with the house, will complete its furnishing.

The house was erected in 1774 by Matthias Hammond, an ancestor of John Hays Hammond, who as one of the trustees of St. John's College aided in securing the property for its use. There is a touch of romance, for it seems that Hammond was engaged to a Philadelphia girl and built the house for her; but he fell so deeply in love with it that she became jealous and jilted him. "In the opinion of many," says an Annapolis chronicler, "she thereby tossed away a chance to become mistress of the fairest house in America."

Professor Agard says that the visitor to Annapolis "will find other houses more impressive than the Harwood house; the Brice mansion, with its gaunt, high walls, is a giant in comparison; and the Chase home, across the street, is much more ornate and pretentious. But both lack the quiet dignity and restraint of their neighbor, as they also lack its intimate charm."

"It had been feared," observes the *New York Times* editorially, in commenting on the purchase, "that Harwood House might go the way of so many old American houses—into the scrap heap. Had this happened, its lovely mantels and woodwork would undoubtedly have been salvaged. But not even the beautiful rooms removed to the American wing of the Metropolitan Museum have quite the atmosphere that they had in their original settings."

"Purists have maintained that the Georgian and so-called 'Colonial' architecture is not American. This is as true as to say that because the architecture of the French and Italian Renaissance showed marked Roman and Greek influence it was not distinctively French or Italian. The inspiration, and often even the design, of the early American houses and churches was largely English. But it was so adapted to American needs and the American setting that it acquired a distinct American flavor. Whatever the origin of different features of decoration and design, the ensemble is a product which is so closely identified with the older America that it may be said to have embodied the American spirit in architecture."

## Japan's Academy Holds Autumn Show

Tokyo this season has had two big art events, the seventieth exhibition of the Nihon Bijutsu Kyokai, or "Fine Arts Association of Nihon," held late in the summer, and the autumn exhibition of the "National Academy," as occidentals term the Imperial Fine Arts Institute. The correspondent of the *Christian Science Monitor* was especially impressed with the showing of water color paintings on silk. Eclecticism is declared to be the prevailing characteristic of the exhibition.

In commenting historically on the Academy this writer observes that forty years ago, "when all Japan was obsessed with the passion to discard everything Japanese and become thoroughly Western, it seemed that the native style of painting was to perish, which would have been a loss to the world of art indeed."

"Kakuzo Okakura, better known abroad as an author than as a painter, and Gaho Hashimoto led the movement back to Japanese traditions. In 1896 they formed the Japan Fine Arts Institute, dedicated exclusively to native Japanese arts. Idealism was insisted upon, in contrast to naturalism. They were roundly abused on all sides, but they remained steadfast, and it was really from their movement that the Imperial Fine Arts Institute grew. This organization was founded by the Ministry of Education in 1903."

"The Imperial Fine Arts Institute's influence is paramount in Japan's art world. An artist who manages to get a picture hung is assured of his future. At the time of its eighth exhibition a dissension arose, and Taikan Yokoyama, generally conceded to be Japan's greatest living artist, led a secession movement, reverting to the earlier organization. Simultaneously the school of Western painting established their own institute and exhibitions, calling it the Nihonkai."

"Still later, in 1918, another group within the Academy felt themselves stifled by its conservativeness, and broke away, organizing the Creative National Picture Society."

Sculptures in wood featured the exhibition by the Fine Arts Association of Nihon, according to Harada-Hiro in *The Studio* (London). "Excellent was Mori-Hosei's portrait of Taira-no-Shigemori, showing the noble character of that historic personage. Commendable was Sekino-Shoun's figure of Rinnasei, a Chinese sage, in the attitude of gazing at the moon rising over the plum tree, as the famous line of his poem suggests. In the effective use of the material, Hayakawa-Choyo's por-



"Rinnasei," wood sculpture by Sekino-Shoun. Courtesy London Studio.

trait of Horikoshi-Motoyoshi in pilgrimage was noticeable, suggesting a rugged precipice by the pedestal, using the block in a slanting form to allow the extension of the right hand, the whole, including the pedestal but excepting the staff, being carved out of a single piece of camphor-wood. Matsuo-Choshun's 'Annui,' Morivama-Motoji's 'Faith,' Iwai-Seishun's 'A Tempyo Woman,' Kaburaki-Shiun's 'Chasing the Dream,' Hayashi-Genkai's 'Chinese Woman,' Fukuyama-Shintaro's 'A Dream,' all in wood, utilizing the grains to the best advantage, showed pleasing qualities in poses and lines."

The exhibition, held in Ueno Park, contained in all more than 400 items, "consisting of examples in wood-sculpture, embroidery, ceramic art, metal and cabinet works, ivory carvings, bamboo basket and lacquer wares, wood inlay, wood block printing, various designs and artistic photographs. The wide variety, not only of the objects displayed, but also of the large number of artists who exhibited from all over the empire, added interest to the exhibition, enabling the public to see varying styles of works pursued in different localities."

## Baumann at Smithsonian

"An exhibition blazing with color," is the way the *Washington Post* critic, Ada Rainey, describes the display at the Smithsonian of wood block prints by Gustave Baumann, which started the season at the national capital. "It is impossible to escape them, so insistent are they. And on close examination the prints become more and more interesting, for they lead us afield to the brilliance of the New Mexico autumns and the quaint customs and rites of the Indians."

"Mr. Baumann has made the wood block print a thing of beauty and flexibility," continues Miss Rainey, "and an art medium that is well adapted to give charm and color to the interior of the modern house."

## He Found "the Better 'Ole"

Before the war Cecil Ward was a well known English artist and a regular exhibitor at the Royal Academy. Queen Alexandra once was so pleased while visiting an exhibition of his works that she bought twelve of them. Her grandson, Prince Henry, the other day, says a dispatch to the *New York Times*, paused for refreshments in the obscure village of Holybourne. Observing the excellence of the paintings which decorated the walls of the public house, the prince's aids made inquiries and learned that their host was none other than Cecil Ward.

The artist explained that after the war the demand for art failed, and in order to support his family he took to inn-keeping.



## The ART DIGEST, INC.

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America and Great Britain.....Peyton Boswell  
France ..... Georges Bigot  
Germany and Scandinavia ..... Henry H. Heide  
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## Success

Out of a full heart, I want to thank those who have given THE ART DIGEST such a splendid welcome.

So hearty, and of such volume, has been this welcome, that the success of the publication is rendered safe beyond all doubt.

At the time this is written subscriptions are coming in at a rate exceeding 200 a day, in response to the 25,000 sample copies sent out on November 1. With the sending of more samples at certain intervals, and in increasing amounts, the reader can see how the growth of circulation will soon make THE ART DIGEST a powerful factor in American cultural life.

There is a great satisfaction in conceiving and carrying out such an enterprise, but a greater pleasure in having others, whose opinions you value, acclaim your effort and, because you are doing something for the good of the race, aid you toward success. This is the finest joy in the world.

And because of the response to the first number of THE ART DIGEST, my heart is full.

—PEYTON BOSWELL.

## Sculptor Meets Problem

For the first time Ireland has a foundry for the casting of bronze statuary, says a Dublin dispatch to the Philadelphia Public Ledger. The foundry sprang from the necessity of Jerome Connor, Irish-born sculptor of Washington, D. C., who has had several Irish commissions and who was faced with the alternative of sending his models to Belgium to be cast.

Mr. Connor obtained the use of an old bell foundry, spent several weeks training workmen, used loam which he discovered a few miles from Dublin, and late in October was able to cast a panel of President Cosgrave and a bust of the poet George Russell while the chief executive and author looked on. He also cast a bust of John A. Joyce, American soldier-poet, for the Corcoran. The fine surface of the metal Mr. Connor attributes to special qualities in the loam.

Mr. Connor is engaged on a memorial to the victims of the Lusitania to be erected at Cobh (Queenstown) and has several other Irish commissions.

## Schwartz Exhibit Startles Milwaukee



"Utopia," by William S. Schwartz, dedicated to Romain Rolland; exhibited at the Art Institute of Milwaukee.

The art season started in Milwaukee with an exhibition at the Art Institute that challenged attention and started discussion, a group of works by the Chicago artist, William S. Schwartz. "Huge canvases filled with life-sized figures," proclaims the Journal critic; "color with magic in it; form that marries cubism to realism to the advantage of both—here are matters to startles into awareness. Mr. Schwartz makes no attempt to copy nature. Rather, he takes what she offers and makes his own design out of the elements. 'Her hair may be what color it please God,' quoth Benedict, describing a possible Beatrice. Similarly, one might say of this artist's figures, 'Their hair shall be whatever color it please

Mr. Schwartz,' since if his composition requires green or blue in a certain spot, he caps a head with hair of that hue. And who shall say him nay in such minor matters when the general effect so stimulates the eye.

"One learns, concerning Mr. Schwartz, that he is young and that he is a musician. Perhaps this last accounts for the harmony that one finds in his paintings and the tendency to think of them as music."

Constance Burnham, writing in the *Sentinel*, says: "It is an exotic group of paintings, certain to challenge the observer even though it may not meet with as cordial a reception as would pictures of a more conventional character."

## Sloan, the Satirist

John Sloan, president of the Society of Independent Artists, gave Santa Fe a preview of his summer's work in New Mexico, before bringing it to New York, and some of the pictures are described by the correspondent of the *Christian Science Monitor*.

"In one of the larger canvases," this writer says, "he sees the amusing contrast of painted Koshare dancers at Santo Domingo and their equally bizarre audience, each of the two groups thinking the other ridiculous. The Indians, painted a curious gray and black, are full of action and rhythm, while the audience of American tourists with long awkward necks and heads misshapen with gaudy hats, fill the foreground. A delightful group in the corner is that of an old farmer and his wife. Watching from across the plaza are garish

girls. In the background are the changeless adobe walls and, above, the blue sky.

"There is life, vitality and color in the 'Goats Threshing.' As in Biblical times the goats are shown here tramping the wheat, milling around on the hard-packed mud of the corral, while small boys chase runaways, who are attempting to escape. Sister jibes at them from her seat on the fence. Father in his blue overalls and mother in her black shawl urge them to hurry against the approaching storm.

"John Sloan sees humor even in a wash-day scene under a portal, and in a high-heeled Spanish housewife plastering a yellow adobe wall, the new patch and the old plaster giving an interesting contrast of texture. One suspects that his viewpoint is with the small boy who is bathing in an irrigation ditch and who sniggers as though he plans to splash the two women bathers who have just stepped out to dry themselves."

## Philadelphia and a Duchess

While the nation has been entertaining a queen, Philadelphia has been seeing the drawings of a duchess, her grace of Rutland, mother of Lady Diana Manners, at the Rosenbach Galleries. The Philadelphia critics have nothing to say as to the artistic merit of the display. Francis J. Zeigler of the *Record* contents himself with saying that "many who view these drawings will find a piquant satisfaction in examining the artistic production of a duchess."

## No Advertising Accepted

The first few numbers of THE ART DIGEST will contain no advertising. This is because it desires no favors that are not earned. When its columns are finally opened to advertisers it will be because the magazine's paid circulation justifies the buying of space. The number of pages then will be increased, as under no circumstances will advertising be allowed to encroach on the space devoted to reading matter.



## Russell's Place

Charles M. Russell, "cowboy artist" and painter of a West that is now gone, is dead at his home in Great Falls, Mont., at the age of 61. He was a real cowboy, not an imitation one, and he followed the range for years, owning nothing but a pony and pack horse, before he found he could get money for the pictures he learned how to make. "He has left behind him a record pictorially interesting and of enduring value as a register of facts," says the *New York Sun* in an editorial, which ranks him with Frederic Remington, a valuation many critics will dispute.

From the monetary point of view Russell was one of America's most successful artists, for before his death there had sprung up a vogue for his pictures both in this country and in Europe. The Prince of Wales paid him \$10,000 for a canvas.

The *Boston Transcript* says of Russell:

"He was one of the most unique geniuses the West has ever produced. His pictures, which portrayed the wild life of the plains and mountains, and in which Indians and cowboys occupied the foreground, have attracted the attention of art critics on both sides of the Atlantic. His work has been compared to that of Remington and Schreyvogel. Russell spent most of the years of his life in the great West. He penetrated the heart of the wilderness with no companions save his saddle animal and a pack horse. He acted as cook and horse wrangler for cowboy outfits. But during all those years the spirit of the artist was struggling within him.

"His first crude sketches brought him the admiration of his saddle companions. He was known as 'Russell, the artist kid,' and cowpunchers for miles around would drive to his camp in order to be sketched in full regalia. From cowboys and horses Russell took to sketching the Indians, who were numerous and not too friendly. He familiarized himself with every detail of Indian costume, and as a result he was an authority in the trappings of every Northwest tribe."

Russell once wrote a 500-word autobiography, in which he sketched his life from the time he left the city of his birth, St. Louis, when 15 years old, down to the opening of his first studio in Great Falls. It concludes as follows:

"In the fall of 1891 I received a letter from Charley Green, a bartender in Great Fall, saying that if I would come to their camp I could make \$75 a month and grub. It looked good, so I saddled my gray and packed Monty, my pinto, and pulled my freight for said burg. When I arrived, I was introduced to a Mr. G., who pulled a contract as long as a stake rope for me to sign. It showed that I was beginning to get a reputation as an artist, for, according to the contract, everything I drew, modelled or painted in a year was to be his. I balked. Then he wanted me to paint from six o'clock in the morning till six at night, but I argued that there was some difference in painting and sawing wood, so we split and I went to work for myself.

"I put in with a bunch of cowpunchers, a round-up cook and a prize fighter out of a job, and we rented a two-by-four on the South Side. The feed was very short at times, but we wintered. Next spring I went back to Milk River, and once more I took to the range. In the fall I returned to Great Falls, took up the paint brush, and have never 'sung to them' since."

## Expert Announces Da Vinci Discoveries



"Christ Teaching," by Luini or Salaino.

Hardly had it been printed in London that Mr. Maurice H. Goldblatt of Chicago, art expert, had discovered a portrait of Leonardo da Vinci in the picture "Christ Teaching," in the National Gallery, which has heretofore been ascribed to Bernardino Luini but which the Chicagoan declares is the work of Leonardo's favorite pupil, Andrea Salaino, than the *Associated Press* carried the word from Philadelphia that Mr. Goldblatt, then in that city, had discovered that a small unfinished portrait of a woman in the John G. Johnson collection is an authentic work by the master himself.

In the National Gallery picture, which THE ART DIGEST herewith reproduces, Mr. Goldblatt declares that the second figure from the left is a portrait of Leonardo. The *London Sphere* reproduces the painting and two accepted portraits of the master to bear out the theory.

The *London Times* says: "The picture, which came from the Aldobrandini collection in the Borghese Palace, Rome, whence it was purchased by Mr. Day, 1800-01, was always known until recent years as by Leonardo da Vinci himself; but modern experts—and others—seem to have more or less agreed on the less imposing attribution of Bernardino Luini. Mr. Goldblatt claims the picture for Andrea Salaino, Leonardo's servant and pupil for 25 years and until the master's death, and one of his legatees. It is further claimed that while the picture in question is mainly the work of Salaino, he was assisted in it by Leonardo. Vassari, indeed, states that Leonardo retouched many of Salaino's paintings, but only two or three of them have survived the ruthless character of the 'reattributing' craze.

"Mr. Goldblatt, applying certain rigid tests concerning Salaino's idiosyncrasies in painting the hair, the costume, the hands, and other features, has discovered in European galleries 50 pictures by that artist, nearly all given to other artists or to no artist.

"The portrait in the group in the National Gallery agrees in age with Leonardo's stay in Rome in 1513-14, and it bears a

striking resemblance to the self-portrait of Leonardo in Turin. All four figures in this picture are undoubtedly portraits of real persons, and not of mere models."

The connoisseur, Mr. Herbert Cook, in a letter to the *Times*, refers to the painting as a "most characteristic Luini," and ridicules the idea of one of the figures being of Leonardo. "Why should Salaino represent his beloved master, Leonardo, in the guise of a Pharisee?" asks Mr. Cook. "One can perfectly understand Leonardo turning the fussy prior of S. Maria delle Grazie into the semblance of Judas (so goes the story), but that Salaino or any pupil should have characterized the venerable master in such uncomplimentary fashion is simply unthinkable.

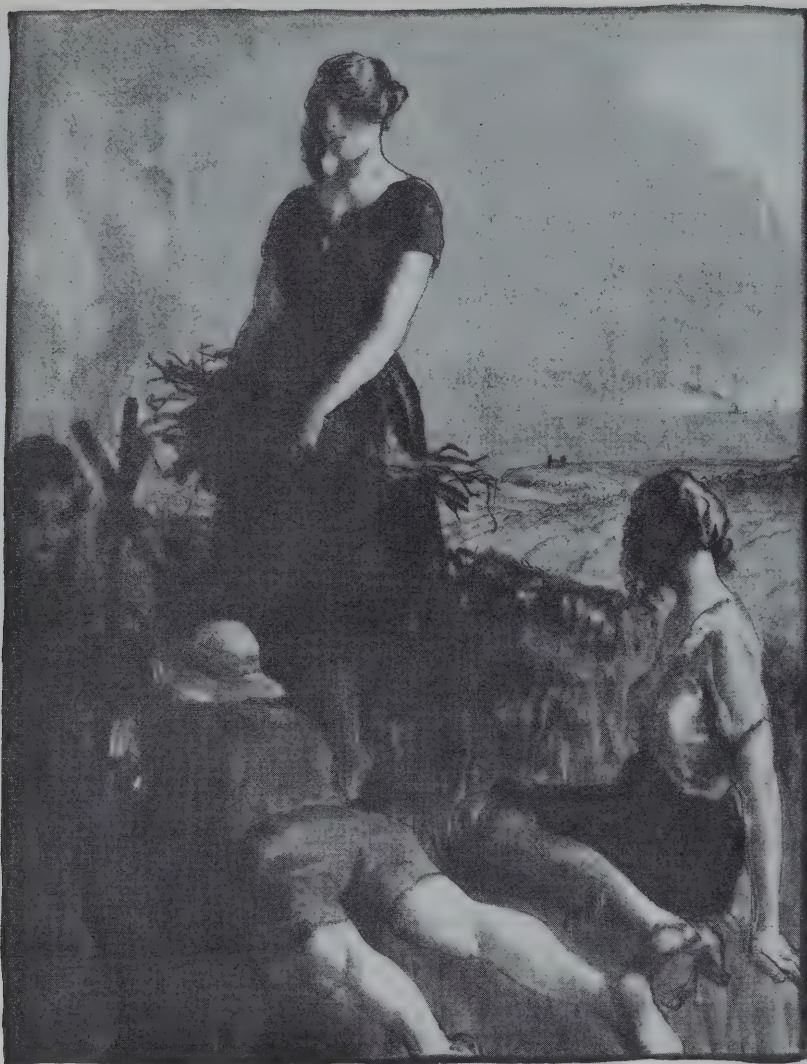
"I will not venture along the thorny path of Salaino's career. As far as I know less than a dozen pictures traditionally bear his name, but not one on conclusive evidence; and as they all differ in style, it is as yet practically impossible to be sure what is his and what is not. It is good news that Mr. Goldblatt, of Chicago, has a book in the press identifying 50 pictures in European galleries that Salaino painted, but if his proof rests on no firmer basis than that which enables him to claim the National Gallery Luini as one of the 50, we must still abandon ourselves to the *a peu pres* and flounder in a sea of conjecture; but let us wait for the book of revelation."

Concerning Mr. Goldblatt's Philadelphia find, we read in the *New York Herald Tribune* that the expert attributes the work, which is on a panel 7½ by 10 inches, to Da Vinci on the basis of other examples by the master.

"The picture can be compared with the 'Virgin of the Rocks' in the Louvre," Mr. Goldblatt is quoted as saying. "The drawing will be found to be identical. The technique can be compared with the 'Adoration of the Magi' in the Uffizi Gallery in Florence. I see evidence that the painting was done with the left hand. Like 'Mona Lisa,' the face has no eyebrows."



## Posters That Do Not Mar the Landscape



"Whitby Moors," poster by Spencer Pryse. Courtesy the Art Center, N. Y.

The exhibition of posters by G. Spencer Pryse, the English artist, held recently at the Art Center, New York, may be considered as part of the propaganda being conducted in America against the disfigurement of the landscape. The only way that advertisers eventually can meet the ever-growing movement against unsightly

signs will be, first, to respect and hold inviolate scenes of natural beauty, and, second, to put so much art in posters that there can be no aesthetic objection to them. The English posters of Mr. Pryse, which rank as real works of art, show what is being done in that country where agitation against disfigurement is more insistent than here.

### Statuette 25,000 Years Old

Dr. Josef Bayer, director of the prehistoric section of the Vienna Natural History Museum, has announced the discovery of an ivory statuette of a woman, carved from the tusk of a mammoth, says the London *Times*.

The figure was found in diluvian strata at Willendorf, on the Danube, near Vienna. The carving is said to be remarkable as it is not only the largest of its kind yet discovered—it may be assumed to date back to the second and last glacial period of Central Europe, some 25,000 years ago—but there are indications that it was carved in the Danube Valley itself.

### New Home for Collection

The great Steinmetz collection of engravings, dating from the fifteenth to the early nineteenth century, acquired by the city of Bruges in 1864, has been housed in a new home, according to the London *Times*. Formerly kept in the Bibliotheque Publique and very incompletely displayed, it is now exhibited in a building adjoining the Gruuthuus.

### Musee Rodin

[From the *Christian Science Monitor*]

The chateau where the artist lived  
And wrought his mighty works—  
A noble place, as lofty as his concepts!  
He must needs have great space  
For his untrammelled genius brooked no bounds

And recognized no barriers.  
His great arm,  
Urged by an impulse palpably divine  
Chiseled its image from the unyielding stone,  
Graved on the rock his message.  
Mere brute strength  
Transformed as by some subtle alchemy  
Beneath his chisel,  
Is symmetry made static!  
Marvelously he blended  
Mass and form with delicacy and grace!  
Here are the types one meets with every day,  
Engaged in tasks considered commonplace,  
Made glorious in bronze!  
And one goes forth to mingle with the crowds

With vision widened to perceive in them  
The nucleus for some great sculptured group,  
Heroes in embryo!

—Amy Smith.

## Czecho-Slovak Art

Czecho-Slovak art, freed from the suppression of contiguous cultures, is the subject of an article by George Bröchner in *The Studio* (London). The course of this art, says the writer, "has not always run smooth. Unlike countries in which a more or less unbroken continuity in art, a more or less pronounced national tradition and style—at times almost at flood tide, at others showing signs of ebbing out—have been allowed to prevail, art in Bohemia has passed through diverse sore trials. After what may truly be called a glorious past, her art for decades upon decades was made to play a kind of Cinderella part—being entirely and with intent overshadowed and held down by arrogant and masterful neighbours. \* \* \* At rather more than a hundred years ago, art had in all truth become a *quantité négligeable*, from whatever angle viewed."

The breath of the revolution of 1848 stirred life in Bohemia, asserts Mr. Bröchner, "and from about that time dates the gradual awakening of what was destined to blossom into a pregnant and prolific Czecho-Slovak art, in which the long forgotten memories of the country's great past in history and art in a subtle, spontaneous manner had their own fructifying effect.

"And then, after a while, a saviour arose in the very fulness of time, Josef Manes. Although himself originally influenced by German art (he had studied in Munich), his genius all at once seemed to grasp the soul and spirit of his country. This ever-beloved and revered master sowed the seed, became the creator of Czecho-Slovak art as the world is now beginning to know it. Josef Manes stood firmly and proudly on national Czecho-Slovak soil, and so do his compatriots of today, but he also saw that western tuition was needed, after these many years of barrenness, and for such tuition he had learnt to look to Paris. Much water has flown under Prague's beautiful bridges since the picturesque figure of Josef Manes passed away, and a large number of his compatriots have in the meantime and do now wander thither, to the studios and schools of the great French painters and etchers.

"Etching, woodcut, lithography, color prints of diverse description—all are practised with great skill and judgment, and in many cases carried to a high degree of virtuosity, whilst in others again a certain apparently willed *naïveté* with reminiscences of peasant art is apt to leave the beholder a little disconcerted. Many a Czecho-Slovak graphic artist gives his imagination a freer hand than would perhaps his brethren in other lands, and with others composition and romance are to the fore. Amongst these are several famous painters, Vladimir Silovsky, Antonin Mayer, Max Svabinsky, and others.

"Paris, more than any other place, has wrought her magnetic spell on the artistic brotherhood of Czecho-Slovakia. Not only has she bestowed upon them much of the subtle skill of France, but the great city on the Seine has furnished them with *motifs* innumerable. Some for a time settled in Paris, amongst them the far-famed painter and etcher, T. F. Simon, the president of the Hollar Society of Prague. He has drunk deeply of French inspiration without losing touch with his own country. He is a member of the leading French graphic societies, a frequent exhibitor there, and is well known both in London and New York from successful exhibitions."



# Chase Paints Decoration for Former Cabinet Officer's Home



"Decoration," by Frank Swift Chase, painted for the home of Senator Carter Glass, of Virginia, who was Secretary of the Treasury in the Wilson cabinet. Reproduced by courtesy of The Hue and Cry.

## Boston's New Wing

Although it will be several months before the new wing of the Boston Museum of Fine Arts is ready for the public, the exterior suggests the new advantages which will be at the museum's disposal for the display of the collections of the department of Western art, says the *Boston Transcript*. The new wing will contain thirty-seven thousand feet of floor space in which the arts and handicrafts of Europe and America can be put on view, save the graphic arts, which, with painting, are classified in other departments. The new wing extends from the Evans Memorial wing on the Fenway side along the Fenway and toward the Huntington entrance. It bounds the museum property on the east and turning toward the south connects with the part of the building already completed.

"Though providing only half of the room that will finally be given to the arts and handicrafts of the West, the new space will make possible an arrangement of material, especially Americana, in exhibitions whose effectiveness will be surpassed by no other museum in America," asserts the *Transcript*. "The museum long has been handicapped by lack of room in which properly to display objects and properly to carry on the work of using its collections for instruction, and its influence in Western art will be increased by its new opportunities."

On the lower floor there will be a study room for those who wish to copy designs. Woodwork in four or five stylistic phases of American development will be shown in a manner best calculated to present it in available study form. Five or more rooms will be furnished in their entirety with the furniture and utensils of the period. Chronological grouping will be observed and original architectural settings will be used. Many objects have been acquired for which there has been no opportunity for display and these will tell the story of past housekeeping and social life.

On the floor above will be representations of iron work, silver, pottery, glass and tex-

tiles of which the museum has excellent collections. Modern manufacturing gathers benefits therefrom.

The next story will contain the museum's finest pieces, early Christian and mediaeval art, Gothic, Italian, in various periods, Spanish, French and English with its subdivisions of eras.

## Walker Gallery Open

Thomas B. Walker has completed his art gallery in Minneapolis, a commodious \$300,000 building on Lowry Hill, has filled its thirty-six exhibition rooms with the thousands of objects comprising his collection, including 346 gallery paintings, and thrown it open to the public, according to the *Minneapolis Journal*. It is owned by the "Walker Galleries," a membership corporation, and will be developed and maintained along customary museum lines.

Thus ends the controversy that became so bitter in 1922 and 1923, when the city accepted Mr. Walker's offer to give both his collection and the Lowry Hill site to the municipality provided an adequate gallery were built, a plan that was afterward blocked by the socialist and labor majority in the council. More than \$200,000 realized by the city by the sale of art gallery bonds have been diverted to the city library.

The gallery is one of Minneapolis's most beautiful buildings. In design it is an adaptation of Venetian and Byzantine motifs. Constructed of reinforced concrete, its walls are of brick and tile. The first and second stories contain eighteen galleries each, and in the basement are two large rooms for community gatherings.

The T. B. Walker collection comprises more than 7,000 objects. Besides the paintings there are groups of ancient pottery, glass, jewelry, Greek tanagra figures, Japanese and Chinese antiquities, arms and miscellaneous objects of many kinds.

A part of the collection was lent last Winter to the California Palace of the Legion of Honor, in San Francisco.

## Gobelins Is Divorced

Fresh artists of the modern school are to provide Gobelin cartoons—Piot, Zo, Leguelt, and others,—says the *Boston Christian Science Monitor*. Already Willette, Raffenle, Odilon and Bracquemond have worked for the Gobelins. Mons. Planes, the new Gobelin director intends to replace chemical dyes whenever possible with vegetable dyes, which better resist the ravages of time.

France has divorced its three great art manufactories, the Gobelin and Beauvais tapestry works and the Sèvres porcelain plant. This has been done by presidential decree, issued on the advice of Edouard Herriot, minister of Public Instruction and the Fine Arts, withdrawing the historic state subsidies. All three will now be able to sell freely in the open market, according to the *New York Times*, and will be expected to pay their way on that basis.

There is to be an interval of four years for the transition, during which the state subvention is to be decreased 25 per cent. each year, to allow the directors to make arrangements for the changed status. Selling as well as craftsmanship will now have to be one of their functions.

The industries will remain the property of the state, to which Sèvres will pay a retail to be fixed later, but they will be "industrialized," as M. Herriot expressed it, beginning in January, 1927.

Abolition of the traditional subventions from the national treasury will result in a saving to the State of nearly 5,000,000 francs a year.

## Statues to Approach Godliness

All the marble statues in the many parks, squares and circles of Washington, D. C., are to undergo a washing, says the *Christian Science Monitor*. The city has just concluded the task of tidying up all the bronze figures and plaques.



## A "Grand Tour"

Art and letters journeyed together when Marius Hubert Robert, son and grandson of painters and descendant of the immortal landscapist and decorator Hubert Robert, toured the Americas, from Alaska to Tierra del Fuego, in company with his wife, known in the literary world as Regine Callaud Belisle, member of the Societe des Gens Lettres and of the Societe des Poetes Francais. While he painted, she wrote a journal of her impressions. Reproductions in color of two of his Brazilian subjects recently appeared in *The Illustrated London News*, and color reproductions of eight North American subjects, with extracts from Mme. Robert's journal, made a special section of the Paris *L'Illustration*.

One might expect something a bit archaic in the art of the descendant of the stately formalist, Hubert Robert, painter of romantic ruins that carry one back to olden grandeur and classic dreams. But Marius Hubert Robert is strictly a modernist in the use of color. He lays it on in striking masses, with a heavy impasto, and is not even abashed by that most amazing pageant that nature affords, the Grand Canyon of Arizona at sunset.

Mme. Robert, always writing in the conjuring present tense, as befits a personal journal, draws many striking pictures. Some extracts appear below:

"We establish our headquarters in San Francisco, from which we can easily explore the neighboring country. This delightful city is built on several hills. In the evening we climb as far as possible in order to see everything. \* \* \*

"We extend our ramblings into southern California. This afternoon we set up our tent, literally speaking, on the edge of Palm Canyon, the gorge of palms. In this unexpected oasis which the San Jacinto mountains shelter, we find a place for the easel and I take out my notebooks.

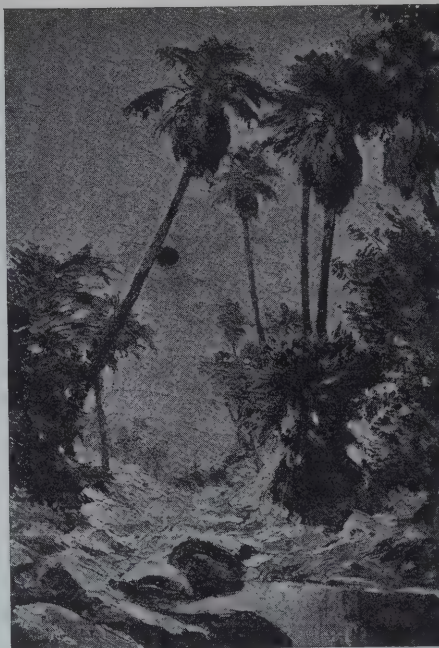
"A round moon comes up just in time to make this a phantasmagoric setting. The daylight has not yet entirely faded, but night is here; the palm trees grow darker, larger, and fill the whole sky; on the pebbles the water changes to moonstone shades. We can neither paint nor write, but simply gaze upon the scene and dream, awed by the mystery and stillness."

The wanderers return to San Francisco for a fresh start, this time to the national park reserves. Of Yosemite she says:

"The trees are so lofty that we might think ourselves in a cathedral; the trunks of these trees are so large that broad roads pass through them, and these roads on which sightseeing buses pass are nothing but small gashes in such a great mass. They have just explained to me that these trees do not die; they are sometimes struck and destroyed by lightning; they are splendid trees which seem to go straight up to Heaven, the oldest living things in the world."

Then comes the thrill of the Grand Canyon:

"I wake up suddenly as the train stops with a jerk. Here we are at last, at the Grand Canyon of Arizona. As it is very early on a cold October morning we are surrounded by mist. Towards ten o'clock the sky begins to clear. We lean far over the terrace which extends to the very edge of the gorge. The panorama is undescrivable, it is a fantastical scene, a mass of porphyry horizontally streaked, and shaded from a pale rose through the entire gamut of reds to violet. All this resembles an



"Palm Canyon," by Marius Hubert Robert.

enchanted fortress built to defend an unknown person or thing.

"As we walk along the canyon, always nearer the chasm, the row of turrets extends as far as our eyes can see. Occasionally a rock has the shape of some wild animal. Far below us, in the depths of the canyon, the Colorado river flows; to us it seems a slender stream of mercury. They enumerate for me the name of each bastion, the tower of Ra and the tower of Set, the temple of Horus and that of Osiris, the path of the Angels and that of Zoroaster. It is a savory mixture of paganism and puritanism. However, it seems that all this is nothing; the habitudes of the place, looking very wise, tell us to wait until evening, and we wait.

"It is evening. We had foreseen everything except the sight now before our eyes. My husband, who has been trying for hours to put on canvas this complex architecture, distractedly presses his cadmium tubes. The softened purple tones are transformed by the setting sun, all the reds glow, the oranges leap into flames, the mauves become violet, the violets become blue. It is an infinitely rare conflagration which exceeds in violence all that we have seen so far.

"And then quite suddenly it is all over. A dense fog falls over everything, chasm, river, fortress; it is a cold autumn evening."

New Mexico, domain of the Taos and Santa Fe groups of American painters, was a land of anticipation for the French artist and his wife.

"For weeks I had been dreaming about this country. My trip to Santa Fe was an event in my life and I am not disappointed. 'The capital of American Romance,' say the Americans. 'The royal city of the Holy Faith of Saint Francis,' say the natives. It is all of that, and also the starting point of roads to the interior. We have made all the necessary arrangements to be able to travel on Indian territory, we shall see the Redskins, we shall study them in the proper atmosphere, and almost live their life. We shall see everything."

And so, month after month, to Mexico, to Brazil, to Argentina, into the heart of the Andes, through the West Indies, the painter and the poet saw America. With the zeal of a Champlain or a La Salle they discovered the picturesque, the colorful, the awesome.

## New York Season

The art season in New York was late in getting under way. It seems to begin later and later each season. But when it finally started it was with what Royal Cortissoz of the *Herald Tribune* called "three memorial exhibitions"—that of works in various mediums by Ernest Haskell (1876-1925) at the Macbeth Gallery, that of paintings and pastels by Mary Cassatt (1847-1926) at Durand-Ruel's and that of a small group of paintings by Frank Duveneck (1848-1919) at the P. Jackson Higgs Gallery.

"Coincidence," observes Mr. Cortissoz, "and nothing more. But it is a happy coincidence in the eyes of the sympathetic observer. It drives home anew a sense of the fertility of our school. For every one of these three artists is genuinely interesting; they are all true contributors to modern art. They are totally different, each from the others, but they unite in the art of seeing beautifully and depicting what they see in terms of technical rectitude. They are especially to be appreciated at a time when we are constantly being asked to welcome exponents of foreign traditions. These are not to be neglected, but we have a tradition of our own and it is well to have it placed with emphasis in the foreground. Musing on our brilliant three, we cannot avoid the reflection that there is probably not a school in Europe that would not be glad to claim them."

\* \* \*

All of the critics are agreed as to the fact that Mary Cassatt preserved her American inheritance of rigor and unemotionalism in spite of the French atmosphere in which she chose to surround herself. "While Miss Cassatt painted in Paris for the greater part of her career," says Ralph Flint in the *Christian Science Monitor*, "and became very French in her tastes and tendencies, there is still to be felt a certain restraint and rectitude in her approach toward art and humanity. This particular blend of tenderness and detachment is perhaps what gives her work its chief charm, apart from the purely pictorial side."

Helen Appleton Read in the Brooklyn *Eagle* said: "In choosing the mother and child theme she brought to it a downright, a refusal to compromise with surface charm or sentimentality, which has resulted in an entirely personal and individual treatment. Nothing of Carriere's voluptuous sentimentality, Renoir's full-blooded sensuality, or the sweet sentimentality of the British painters occurs in her interpretation. Her clear, searching vision sought three things for her picture—a fine arrangement of color and line, envelopment of light and air and a truthful statement of fact.

"She had the drift toward a sound technique in her blood," wrote Mr. Cortissoz in the *Herald Tribune*. "In her prime she was one of the foremost technicians of her epoch. It is with that status that she confronts the lover of good painting. There is much to be said for her illustration of certain of the pages of life. She interpreted her favorite models with sympathy, with taste. Her women are graceful, human creatures. Her babies are lovable. But it is as a technician that she survives."

"The influence of Degas, her teacher, was the predominant one in her work and artistic life," says Margaret Breuning in the *Evening Post*. "Superficially one finds traces of him in all her work. But profoundly she remained herself both in what



she chose to paint and in her personal vigor of expression. \* \* \* There is no apparent attempt to instill spiritual significance, as so much of English and German painting of kindred themes does. There are no Madonnas or trailing clouds of glory in these canvases of mothers and children. Nor is there the charm that one finds in French paintings of mothers and children. There is something uncompromising, straight-forth sincere about this work that admits of no prettifying or adventitious ornament."

It looks as if the critics all wanted to say that Mary Cassatt was a splendid painter technically but that she painted with very little inspiration, and that they just couldn't have the heart to write it. There are two or three art writers in Chicago who mince words on no subject, and that city is soon to have a large and retrospective Cassatt show. It will be curious to read their reactions.

\* \* \*

The exhibition of Ernest Haskell's work at the Macbeth Galleries covered the full range of his development, with over a hundred etchings, drawings and water colors. John Marin wrote an introduction to the catalogue, concerning which Elisabeth Luther Cary of the *Times* said:

"The style of the 'tribute' is the style of Marin, the artist putting into his phrases his syntheses and rhythms, his repetitions and abrupt pauses. But the essence of the tribute is the recognition of Haskell's spiritual worth and technical integrity. In spite of the vast difference between Marin's point of view and Haskell's, in the work of each one finds the respectful attitude of all authentic workers toward their material and their instruments. In the course of the tribute Marin says of Haskell: 'Most of his working self was expressed through the medium of the etching needle handled by a master who knew his medium and whose medium knew him, so that medium and man were welded together.' If it had fallen to Haskell to write of Marin it is doubtful if he would have thought of putting into words this mystic union of artist and medium, but it would have been no less the truest thing in the world to say."

Miss Cary relates how the precocious Haskell went to Paris at 21, revolted against the training at the Julien Academy, opened a studio and studied independently at the Louvre; how he came back to America and was successful, then discovered his short comings and went back to Paris for the training he had scorned before.

Mrs. Read in the Brooklyn *Eagle* strikes a note of sentiment. "Besides affording the print lover the opportunity of enjoying his work as an etcher in its entirety," she says, "the exhibition will bring back old memories. Here, for example, are the drawings for the theatrical posters which first brought him into prominence, Mrs. Fiske, Maude Adams and Grace George, which, in enlarged poster form, were seen in the lobbies of Wallacks and the Empire during the late '90s. Here are also the cartoons of celebrities which appeared in Life—Henry Irving, Sir Thomas Lipton, Barrie and Paderewski. Haskell never felt it beneath him to do what is usually derogatively termed 'commercial work.'"

Miss Breuning in the *Evening Post* pays this tribute: "His work shows his natural exuberance turning to discreet and reserved statement, his bold, broad, fluent line refined to exquisite conciseness, and his fertility of invention and remarkable visual observation controlled by a growing power of suggestion and subtlety."

And Mr. Cortisoz in the *Herald Tribune* makes this positive evaluation of Haskell's art: "His silver points are consummate. He knew just how delicately to bear upon his instrument. He knew exactly what to omit. He knew how to preserve vigorous characterization where the fragility of the silver point invites a leaning toward an almost enfeebling tenderness. In a word, he used the power even in a field where everything is against its exercise, and yet maintained the integrity of his medium. We have never had an artist who could imbue a tour de force with such simplicity and such sincerity."

\* \* \*

Of the Duveneck exhibition, Mr. Cortisoz wrote the following incisive account:

"To see Frank Duveneck at full length it is necessary to go to Cincinnati, where he is richly represented in the museum, but the pictures at the Higgs Gallery, nevertheless, give an eloquent idea of his art. All save one of them were bought, presumably from the artist himself, by a German collector, in whose possession they have remained for nearly half a century. They come to this country now to revive in full force the legend of the painter's Munich period, in which he began by receiving inspiration and ended by passing it on to his juniors, like Twachtman and De Camp, Otto Bacher, Harper Pennington and a host of other Americans. What was it that caused these men to look up to him? The present exhibition gives the answer. It is made up of canvasses by a man who knew how to paint.

"We hear much of Duveneck's virtuosity, and rightly. He was, spiritually speaking, the child of Frans Hals. But just as it is a mistake to imagine that the Dutchman lived by dexterity alone, so it is a mistake to see in Duveneck only the impetuous brushman. One painting in this collection, the adorable 'Young Girl,' is enough to save the student from error. Let him observe the searching, sensitive modeling in this, the exquisite feeling which dominates the expression of the sitter's traits. There is the true Duveneck, the man who not only knew his craft, but put it at the service of a penetrating interpretation of character. In other words, he cannot only dazzle but charm you, not only fill the eye but touch the imagination. Though it is natural enough to fall under the spell of his bravura, it is also worth while to sense his truth, his cerebral energy, his alliance with life as well as with art."

## George W. Stevens Dead

George W. Stevens, director of the Toledo Museum of Art, died on October 29. Formerly a newspaper man, with a keen interest in art, he became associated with the Toledo collector, Edward Libbey, whose large donations during his life made the Toledo Museum among the finest of the nation and whose bequests at his death totalled many millions. Mr. Stevens made frequent trips to Europe at Mr. Libbey's behest to purchase works of art.

Mr. Stevens' association with Mr. Libbey is credited with having much to do with the latter's bequest of \$8,000,000 to the museum when he died two years ago. It is estimated that the amount which at Mrs. Libbey's death will go to the museum as the residuary legatee will be another \$8,000,000.

## Conrad a Ship's Prow



"Joseph Conrad," by Dora Clark.

There is something singularly appropriate in the portrait of Joseph Conrad recently done by Dora Clark, English sculptress, for she has carved a ship's prow to delineate the great novelist of the sea. She used a Burmese wood called nalda, says the London *Sphere*. Miss Clark won the Slade scholarship in 1914, and has exhibited at the Royal Academy as well as in Paris and New York. She has done much direct carving in wood. The Conrad prow is of heroic size, but it would be a pity if it were not finally made available to Conrad enthusiasts in the form of book ends.

## The Chicago Annual

[Concluded from page 1]

by the "Nude" of Eugene Speicher. The Mrs. Keith Spalding prize of \$1,000 went to a piece of sculpture, "Mask of Nubian Girl," by Benjamin T. Kurtz.

The Norman Wait Harris silver medal, with \$500, was awarded to "Bohemienne," by Clifford Adams. The Norman Wait Harris bronze medal and \$300 was awarded to "Nude," by John Norton. The Mr. and Mrs. Augustus S. Peabody prize of \$200 went to "Lumberville, Bucks County, Pennsylvania," by Clarence R. Johnson. The William M. R. French memorial gold medal was given to a work in sculpture, "Romanza," by John David Brcin.

Honorable mentions were given to "Summertime in the Catskills," by Carl Wuermer; "Bridge Pier, Brooklyn," by Robert K. Ryland; "Paper Flowers," by Ivan L. Albright, and "Still Life," by Kenneth Bates.

## Museum Doubled in Size

A \$350,000 addition to the Memorial Art Gallery at Rochester, N. Y., was opened on Nov. 9, the gift of Mr. and Mrs. James Sibley Watson, who gave the original building in memory of their son. The museum is now doubled in size, with four large galleries centering about a fountain court, where winter concerts will be held.



# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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Little Rock, Ark.

## FINE ARTS CLUB—

Nov.—Exhibition, South'n States Art L'gue.

Los Angeles, Cal.

## LOS ANGELES MUSEUM—

Nov.—"The Blue Four," Feininger, Jawlensky, Kandinsky, Klee; drawings by Matisse.  
Dec.—Early American art; 17th C. Peruvian paintings, furniture; Paisley shawls.  
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters.  
March—International exhibition, Print Makers Society of California.

## CANNELL & CHAFFIN—

Nov. 15-27—Flower paintings, Grace Vollmer.  
Dec. 5-18—Spanish subjects, Alex. Flynn.

Pasadena, Cal.

## PASADENA ART INSTITUTE—

Nov.—Pasadena Soc. of Artists; West Coast Soc. of Artists; Jean Mannheim; Colin Campbell Cooper; Frances Gerhardt; Clara Force.  
Dec.—Pasadena Soc. of Artists; Birren; Manoir; John Cotton; Loren Barton; Millier.  
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.

San Diego, Cal.

## FINE ARTS GALLERY—

Nov.—George Bellows memorial.  
Nov. 15-Dec.—Loan exhibition oriental art.  
Dec.—Paintings, Zubiaurre brothers; Art Guild; illustrations, Joseph Paget Fredericks.  
Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—2nd annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

San Francisco, Cal.

## CALIFORNIA PALACE OF THE LEGION OF HONOR—

Nov.-Dec.—Loan collection 18th. C. French furniture, tapestry, paintings; Am. paintings.

## GUMP GALLERIES—

Feb. 17-March 7—Paintings, Zubiaurre brothers.

Denver, Col.

## DENVER ART MUSEUM—

Nov.—Coptic, Persian shawls; pottery.  
Dec.—Paintings, Albert Gos; Hungarian prints.  
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

Hartford, Conn.

## WADSWORTH ATHENEUM—

Until Nov. 29—Bookplate collection.  
Dec. 6-26—Exhibition of shawls.

New Haven, Conn.

## PUBLIC LIBRARY GALLERY—

Nov. 16-Dec. 5—9th. exhibition of little pictures, New Haven Paint and Clay Club.

Washington, D. C.

## GORDON DUNTHORNE—

Nov. 3-20—Drawings by W. A. Rogers.  
Nov. 24-Dec. 8—Etchings, Cadwallader Washburn.  
Nov.—Etchings of Paris.  
Dec.—New publications.  
Jan. 5-22—Paintings, Alice R. Huger Smith.

Wilmington, Del.

## SOCIETY OF FINE ARTS—

Nov. 17-Dec. 16—Work of Delaware Artists.

Orlando, Fla.

## ORLANDO ART ASSOCIATION—

Dec. 17-Jan. 3—Water colors, Alice R. Huger Smith.

St. Petersburg, Fla.

## ART CLUB—

Dec. 7-14—Water colors, Alice R. Huger Smith.

Tampa, Fla.

## TAMPA ART INSTITUTE—

Nov. 17-30—Water colors, Alice R. Huger Smith.

Atlanta, Ga.

## HIGH MUSEUM OF ART—

Nov.—Grand Central Galleries exhibit.  
Jan.—Exhibition, S'thern States Art L'gue.

Aurora, Ill.

## ART LEAGUE OF AURORA—

Nov. 14-28—Exhibition, Grand Cent. Galleries.

Chicago, Ill.

## ART INSTITUTE OF CHICAGO—

Oct. 28-Dec. 10—39th. Annual Exhibition of American Paintings and Sculpture.  
Dec. 21-Jan. 24—Group special exhibitions.

Feb. 3-March 8—31st. annual exhibition, Chicago Artists; Chicago Society of Etchers.  
March 15-Apr. 15—European section of Carnegie Int'l; sculpture, ManSHIP; New Mexican painters.

April 28-May 30—Int'l'l. Water Color Show; paintings, George H. Macrum.

June 7-21—School of the Art Institute.

June 25-Aug. 1—Chicago Architectural League.

## CHICAGO GALLERIES ASSOCIATION—

Nov. 15-Dec. 15—Artist members.  
Dec. 20-Jan. 8—Modernist art, William Schwartz, Anthony Angarola, Minnie Harms Neebe.

Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.

Feb. 2-19—Stark Davis, Roy Collins.

Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.

March 15-April 2—Charles Dahlgreen, Frank V. Dudley.

April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.

## MARSHALL FIELD GALLERIES—

Jan. 10-22—Chicago No-Jury Soc. of Artists.

## HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

Decatur, Ill.

## DECATUR ART INSTITUTE—

November—California artists.  
Dec.—Water colors, All-Illinois Society.  
Jan.—Oils, sculpture, All-Illinois Soc.  
Feb.—Paintings, Henry S. Eddy.  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

Peoria, Ill.

## PEORIA ART INSTITUTE—

Nov.—Loan exhibition, portraits; heirlooms.  
Dec.—Annual exhibition, Peoria artists.

Springfield, Ill.

## SPRINGFIELD ART ASSOCIATION—

Nov.—Exhibition from Macbeth Galleries.  
Dec.—European paintings by Henry S. Eddy.  
Jan.—Women Painters and Sculptors Society.  
Feb.—Paintings by California Artists.

## STATE HISTORICAL BUILDING—

Nov.—All-Illinois Society of Fine Arts.

Fort Wayne, Ind.

## FORT WAYNE MUSEUM—

Nov.—Prints by Birger Sandzen.  
Dec.—Paintings, William H. Singer.  
March—Water colors, Ohio artists.  
May—Adams, Garber, Higgins, Scudder.

Indianapolis, Ind.

## JOHN HERRON ART INSTITUTE—

Nov.—Modern East Indian paintings; coinage.  
Dec.—Theo. C. Steele memorial; Wayman Adams, Victor Higgins, Daniel Garber, Janet Scudder.  
Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."  
Feb.—Indiana Society of Architects.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

Fort Dodge, Ia.

## FEDERATION OF ARTS—

Nov. 15-Dec. 15—Exhibition, Scandinavian Art.

New Orleans, La.

## ISAAC DELGADO MUSEUM—

Nov. 2-23—No-jury show, paintings, sculpture.  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

Portland, Me.

## SWEAT MEMORIAL MUSEUM—

December—Paintings, J. Eliot Enneking.  
March—Annual Photographic Salon.  
April—Annual Exhibition.

Baltimore, Md.

## BALTIMORE MUSEUM OF ART—

Nov. 10-Dec. 12—Old masters; tapestries.  
Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts. Gaffy; color prints, Ernest Watson.  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian drawings.  
March 9-April 3—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.  
May 14-June 12—Fifty books of year; printing.

Boston, Mass.

## MUSEUM OF FINE ARTS—

Nov.—Ballard Collection Oriental Rugs.  
Jan.—Sculpture, Paul ManSHIP.  
March 1-20—Society of Arts and Crafts.  
Apr.—Paintings and water colors, Copley Soc.

## BOSTON ART CLUB—

Nov. 3-27—Prints by American Artists.  
March 16-31—Society of Water Color Painters.

## ROBERT C. VOSE GALLERIES—

Nov. 8-20—Marines by Clifford Ashley.  
Dec. 6-24—Landscapes by Walter Koeniger.

## HORTICULTURAL HALL—

Feb. 14-26—Second exhibition, Boston Society of Sculptors.

## GUILD OF BOSTON ARTISTS—

Nov. 15-27—Paintings, Albert F. Schmitt.  
Nov. 29-Dec. 11—Paintings, Lillian W. Hale.  
Dec. 13-24—Paintings, Frederick A. Bosley.  
Dec. 27-Jan. 8—Paintings, Charles Bittinger.  
Jan. 10-22—Paintings, Lilla Cabot Perry.  
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 21-March 5—Sculpture, Cyrus Dallin.  
March 7-19—Paintings, Ernest L. Major.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Alexander R. James.

## DOLL & RICHARDS—

Until Nov. 9—Water colors, Sears Gallagher.  
Nov. 3-16—Water colors, Karoly Fulop.  
Nov. 10-23—Water colors, Vladimir Pavlosky.

## GOODSPEED'S BOOK SHOP—

Nov. 8-20—Etchings, Arthur W. Heintzelman.  
Nov. 22-Dec. 4—Etchings of sea, G. C. Wales.  
Dec. 6-25—Etchings and prints.

Springfield, Mass.

## JAMES D. GILL GALLERIES—

Nov.—Fall exhibition, American artists.

Wellesley College, Mass.

## FARNSWORTH MUSEUM—

To Nov. 25—Etchings by Celestino Celestini.  
Nov. 25-Dec. 14—Work of Virginia Littlefield.  
March—Etchings by Lucy Dodd Ramberg.

Worcester, Mass.

## WORCESTER ART MUSEUM—

Nov. 7-28—Am. paint'g, sculpture; Pers. pot'ry.

Detroit, Mich.

## DETROIT INSTITUTE OF ARTS—

Dec. 1-20—French art of the 18th. century.  
Jan.—Annual Exhibition, Michigan artists.  
Feb.—French artists, 1830-1927.  
Apr. 13-May 30—Annual American art.

## JOHN HANNA GALLERY—

Jan. 24-Feb. 7—Henry R. Poore.

## SOCIETY OF ARTS AND CRAFTS—

Nov. 15-30—Heath, Schmieg, Hungate, Kotzian.

## ATHLETIC CLUB—

Dec. 10-22—Grand Central Galleries collection.

Grand Rapids, Mich.

## GRAND RAPIDS ART GALLERY—

Nov.—Paintings, Tom Barnett; Japanese prints.  
Dec.—Exhibition, Grand Rapids artists; water colors, Raymond Crosby, Blanche McMullen.  
Jan.—Paintings, Gustave Cimotti; rugs.  
Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.  
March—N. Y. Soc. of Painters; rug etchings.  
April—Henry R. Poore; Ethel F. Mundy.

Muskegon, Mich.

## HACKLEY GALLERY OF FINE ARTS—

Nov.—Illustrators; Frederika Goodwin, sculpture.  
Dec.—Ann Arbor artists; Coptic textiles.

Jackson, Miss.

## BELLHAVEN COLLEGE—

Nov. 12-23—Group from Dudensing Galleries.  
Nov. 15-29—Annual, Mississippi Art Ass'n.

St. Louis, Mo.

## ST. LOUIS ARTISTS' GUILD—

Nov. 14-Jan. 10—Annual exhibition.

## SHORTRIDGE GALLERY—

Feb. 14-March 7—Henry R. Poore.

Albany, N. Y.

## INSTITUTE OF HISTORY AND ART—

Jan. 7-27—Paintings, Alice R. Huger Smith.

Binghamton, N. Y.

## SOCIETY OF FINE ARTS—

Nov. 10-25—Ex'b't'n, Grand Central Galleries.

Brooklyn, N. Y.

## BROOKLYN MUSEUM—

Nov. 20-Jan. 2—International exhibition of modern art, arranged by Societe Anonyme.  
Dec. 7-Jan. 2—11th. annual exhibition, Brooklyn Society of Etchers.

## BROOKLYN SOCIETY OF MINIATURE PAINTERS—

March—Annual exhibition, Hotel Bossert.

## NEIGHBORHOOD HOUSE, B'KLYN H'T'S—

Nov. 4-30—Paintings by Wm. Arthur Patty.

## PRATT INSTITUTE—

Jan. 28-Feb. 18—6th Exhibition, The Painters and Sculptors.

Buffalo, N. Y.

## ALBRIGHT ART GALLERY—

Nov.—Chinese Sculpture, lent by C. T. Loo.  
Dec. 10-Jan. 9—Int'l'l. Water Color Ex'h'n.  
Dec. 15-Jan. 15—Sixty Canadian paintings.  
Jan. 15-30—Buffalo Camera Club's salon.  
Jan. 29-Feb. 14—Buffalo Soc. of Artists.  
Feb.—International Modern Exhibition.  
April-May—Selected American paintings.

Elmira, N. Y.

## ARNOT ART GALLERY—

Nov.—Canadian artists.  
Dec.—Colored prints.  
Feb.—Etchings by Alfred Huty.



March—Water color flower subjects.  
April—Water color exhibition.

## New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**  
Nov. 27-Dec. 19—Winter exhibition, National Academy of Design.  
Jan. 2-18—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.  
Jan. 17-Feb. 13—Annual exhibition, Allied Artists of America.

**METROPOLITAN MUSEUM OF ART—**  
Nov. 9-Jan. 2—Joseph Pennell memorial.  
Dec. 4-Jan. 5—American industrial art.  
Jan. 17-Feb. 27—Swedish contemporary decorative art.  
Date not fixed—American miniatures.

**GRAND CENTRAL PALACE—**  
Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**  
Nov.—Art of the wood engraver.

**THE ART CENTER—**  
Nov.—"Fifty Prints of the Year."  
Dec.—"Fifty Illustrated Books."  
Jan. 1-14—Cowan pottery; Jap. prints, Oriental jewelry.  
Dec. 16-31—N. Y. Society of Ceramic Arts.  
Feb.—Commercial printing, American Institute of Graphic Art.  
Apr. 24-30—N. Y. Sketch Club; G'd of B'k's.  
May—Annual exhibition of Advertising Art.  
June—International salon of Photography.

**MUNICIPAL ART GALLERY—**  
Jan. 9-Feb. 14—Annual Exhibition, Association for Culture.  
Feb. 19-Mch. 6—Exhibition, The Painters and Sculptors.

**SALMAGUNDI CLUB—**  
Nov. 5-20—Annual black-and-white show.  
Nov. 26-Dec. 19—Annual, thumb box sketches.  
Jan. 21-Feb. 4—Annual auction exhibition.  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.  
May 8-Oct. 15—Annual Summer exhibition.

**MACBETH GALLERIES—**  
Nov. 9-23—Memorial exhibition, Ernest Haskell.  
Nov. 23-Dec. 6—West Indian studies, Rachel Hartley; paintings, J. H. Conaway.  
Dec. 7-27—Water colors, etchings, bronzes.  
Dec. 28-Jan. 10—Mystic (Conn.) group.  
Jan. 11-31—Landscapes, Chauncey F. Ryder.  
Feb. 1-14—Annual exhibition of thirty paintings by thirty artists.

**DURAND-RUEL GALLERIES—**  
Nov. 15-30—Paintings by Robert Vonnoh.

**HOWARD YOUNG GALLERIES—**  
Nov. 22-Dec. 4—Marines by Gordon Grant.  
Dec.—American and foreign artists.

**MONTROSS GALLERY—**  
Nov. 22-Dec. 11—Paintings, Robert Hallowell.  
Dec. 13-24—Paintings, Marion Monks Chase.

**KNOEDLER GALLERIES—**  
Nov.—18th C. British mezzotint portraits.

**ARTHUR ACKERMAN & SON—**  
Nov.-Dec.—Water color drawings by Rowlandson, Elyse Lord, J. D. Knap.

**DUDENSING GALLERIES—**  
Nov. 1-20—Sepia portraits, Rafael Yargo.  
Nov. 22-Dec. 11—Paintings, E. B. Ulreich.  
Dec. 13-31—Water colors, John Kellogg Woodruff, Henry Winslow, Herman Trunk, Jr.  
Jan. 3-22—Paintings, Clarence Johnson.  
Jan. 24-Feb. 12—Paintings, Thelma Grosvenor.  
Feb. 14-Mar. 5—Paintings, Wm. Schulhoff.  
Mar. 7-26—Paintings, Victor Charreton.  
Mar. 28-Apr. 16—Paintings, Arnold Wiltz.  
Apr. 18-May 7—Paintings, Zubiaurre brothers.

**GAINSBOROUGH GALLERIES—**  
Nov. 15-30—George Pearse Ennis, Edmund Greacen.

**INTIMATE GALLERY (Anderson Galleries Building)—**  
Nov.—Recent developments by John Marin.

**WILDENSTEIN GALLERIES—**  
Nov.—Paintings by Chardin.  
Jan.—Modern paintings, Ingres to Picasso.

**P. JACKSON HIGGS GALLERY—**  
Nov.—Paintings by Frank Duveneck.

**EHRRICH GALLERIES—**  
Nov.—Exhibition, old masters; miniatures, Charles Turrell; jewelry, Frank Gardner Hale.

**THE NEW GALLERY—**  
Nov. 22-Dec. 18—Paintings by Edward Bruce.  
Dec. 21-Jan. 8—Paintings by Merton Clivette.

**FREDERICK KEPPEL & CO.—**  
Nov. 23-Dec. 30—Etchings by Joseph Pennell.

**ARTHUR H. HARLOW & CO.—**  
Nov.—Etchings by Donald Shaw MacLaughlan.

**AINSLIE GALLERIES—**  
Nov. 15-29—P'gs, Anna Allen; Blanch Wagner.  
Dec. 1-15—Portraits, Margaret Fitzhugh Browne; landscapes, R. F. Bunner; landscapes, Rosamond E. Smith.

**KENNEDY & CO.—**  
Nov.—Etchings, Charles W. Cain.  
Dec.—Old English color prints after Morland.

**DANIEL GALLERY—**  
Nov.—Group of American artists.

**FERARGIL GALLERIES—**  
Nov. 14-Dec. 3—Gerald Leake; portrait busts by American sculptors.  
Dec. 5-19—Water colors, Taber Sears; silhouettes, Baroness Maynell.

**BABCOCK GALLERIES—**  
Nov.-Dec.—Exhibition. American paintings.

**BRUMMER GALLERY—**  
Nov. 15-Dec.—Sculpture. Constantin Brancusi.

**GRAND CENTRAL GALLERIES—**  
Nov. 15-Dec. 4—Annual, New Society of Artists.  
Dec. 9-24—Screens, Robert Chandler; paintings, Dean Cornwell, Roy Brown.

**WEYHE GALLERY—**  
To Nov. 20—Exhibition, Wanda Gag.

## Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
Nov. 10-Dec. 12—Inaugural exhibition celebrating new addition—French masters of XXth. C.; Chinese paintings; European masters; contemporary Americans.  
Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

## Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
Nov.—Paintings by Sigurd Skou.  
Jan.—Etchings, statuary, Emil Fuchs.  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

## Yonkers, N. Y.

**YONKERS ART ASSOCIATION—**  
Nov. 15-Dec. 20—Small paintings, sculpture.

## Akron, O.

**AKRON ART INSTITUTE—**  
Nov.—Ohio-born women artists.  
Dec.—Paintings by Scott; Persian rugs.  
Jan.—Enneking exhibition.  
Feb.—Exhibition, Adams, Garber, Higgins.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists.

## Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
November—John J. Enneking; teachers of Grand Central School; Duveneck Society.  
December—"Fifty Prints of the Year."  
January—Ohio Water Color Society.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., GALLERIES—**  
Jan. 17-29—Paintings, Charles C. Svendsen.

**TRAXEL GALLERIES—**  
Nov. 15-27—H. H. Wessel, Bessie H. Wessel.  
Nov. 29-Dec. 11—J. H. Sharp, of Taos, N. M.

## Cleveland, O.

**CLEVELAND MUSEUM—**  
To Nov. 30—French art of the past 50 years; sculpture by Maillol.  
Nov. 30-Jan. 4—Ralph T. King memorial.  
Jan. 4-Feb. 14—For'n section Carnegie Int'n'l. May-June—Cleveland Soc. of Artists.  
**WADE PARK MANOR—**  
Nov. 22-29—Cleveland Society of Artists.  
**LINDNER ART GALLERY—**  
Dec.—Annual exhibition, Womens Art Club.

## Dayton, O.

**DAYTON ART INSTITUTE—**  
Nov. 3-22—Emil Fuchs.  
Nov. 8-28—Childrens books, illustrations.  
Nov. 23-Dec. 12—John J. Enneking.  
Dec. 14-Jan. 2—Ohio Water Color Society.  
Dec. 31-Jan. 26—Indian shawls; "Birdseye View of Coinage."  
Jan. 26-Feb. 18—Dayton Women Painters; wax portraits, Ethel Frances Mundy.  
Feb. 20-March 14—Tibetan banners; Persian pottery.  
March 15-April 4—Cornelius and Jessie Arms Botke.  
April 6-24—Swiss paintings, Albert Goss.  
April 26-May 15—Art Institute students.  
May 16-June 15—N. Y. Society of Painters.

## Toledo, O.

**TOLEDO MUSEUM OF ART—**  
Nov.—Exhibition, Adams, Higgins, Garber, Scudder; American prints; Camera Club.  
Dec.—Ohio-born women artists.  
Dec. 15-Jan. 16—Fjaestad exhibition.  
Feb.—Dewitt and Douglass Parshall; Ohio water color show.  
March—Canadian artists.  
April—Ninth annual Toledo exhibition.  
May—Exhibition, art students work.  
June-Aug.—15th. annual exhibition of paintings by American artists.

## Old Masters for Detroit

The Detroit Institute of Arts has, upon the advice of its director, Dr. W. R. Valentiner, acquired four representative paintings by important old masters, says the *Free Press*.

"The Mystic Marriage of St. Catherine," by Antonio Allegri, called Correggio, the portrait of the Marchesa Spinola by Sir Anthony van Dyck, "The Last Supper," by Nicolas Poussin, and the "Portrait of a Girl," by Francesco Zurburan, bring to the collection of the institute fine examples of

**MOHR GALLERIES—**  
Nov. 15-Dec. 4—Frank Townsend Hutchens.  
Dec. 4-11—Old English silver, furniture.  
Feb.—Harry Leith-Ross.  
March 15-30—Henry R. Poore.

## Oklahoma City, Okla.

**ASSOCIATION OF OKLAHOMA ARTISTS—**  
Nov. 15-30—Annual exhibition.

## Erie, Pa.

**ART CLUB OF ERIE—**  
Nov.—Exhibition of etchings.  
Dec.—Educational exhibition, prints.  
Jan.—Paintings by five artists.  
Feb.—Paintings by Taos group.  
March—Exhibition, Erie artists.

## Philadelphia, Pa.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS—**  
Nov. 8-Dec. 12—Philadelphia Water Color Club; Pennsylvania Society of Miniature Painters.  
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

**PENNSYLVANIA MUSEUM—**  
Nov. 15-Dec.—Objects from the Paris Int'n'l Exhibition of Modern Decorative and Industrial Arts.

**ART CLUB OF PHILADELPHIA—**  
Nov. 6-26—Fellowship of Penn. Academy.  
Dec.—Thirty-third Annual Exhibition.  
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.  
Jan. or Feb.—"Ten Philadelphia Painters."

**ART ALLIANCE—**  
Nov. 10-Dec. 10—Paintings by John Carroll.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**  
To Dec. 5—Twenty-fifth International.  
Feb. 7-March 7—Annual Exhibition, Associated Artists of Pittsburgh.

## Providence, R. I.

**PROVIDENCE ART CLUB—**  
Nov. 9-21—Sketches by Ralph C. Scott.  
Dec. 7-26—Annual show, little pictures.  
Jan. 4-16—Hope Smith, W. H. Drury, John Frazier.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY—**  
Apr.—Seventh annual exhibition, Southern States Art League.

## Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION—**  
Nov.—Exhibit from Am. Fed. of Arts.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
November—Five American artists; tapestries.  
December—Memphis artists; Birren.  
January—Canadian artists; American illustrators; historic laces; wax miniatures, Ethel Frances Mundy.  
February—Paintings from Metropolitan Museum; Turkish and Indian shawls; drawings, Lillian W. Hale.  
March—Max Bohm; annual exhibition flower paintings (Memphis Garden Club).  
April—George Bellows Memorial.  
May—William Ritschel; "100 Etchings."  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
Nov.—Helen M. Turner; Cornelius and Jessie Arms Botke.  
Dec.—Prints, Baumann; oriental rugs.  
Feb.—George Bellows Memorial.  
April—Houston Painters and Sculptors.  
May—Houston Photographers and Craftsmen.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
Jan. 5-Feb. 5—Annual exhibition of paintings.  
May 5-June 5—20th. annual exhibition, Texas Artists.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
Nov.—Max Bohm; Wis. Soc. of Applied Arts.  
Nov. 15-Dec. 15—Paintings, Wm. Ritschel.  
Dec.—Paintings, Gertrude Copp.  
Jan.—Persian pottery; art for children.  
Jan. 15-Feb. 15—Sculpture, Louis Mayer.  
**MILWAUKEE JOURNAL GALLERY—**  
Nov.—Paintings by 17 Wisconsin artists.

the work of an Italian, a Flemish, a French and a Spanish master.

## With an Archeological Flavor

A clergyman relates this one: A little girl playing around in an attic found a hairpin. Moved by curiosity she carried it to her mother.

"Mother, what is this?" she asked.

"Darling, you take that to your grandmother and she will explain all about it," was the mother's perplexed answer.

—Boston Transcript.



## Wilhelm, Smuggler

The ex-Kaiser, despite strict German regulations forbidding the export or sale to persons outside Germany of old masters and rare works of art, has managed to smuggle out of Germany into Holland 6,600 of the 12,000 pictures that formerly adorned various royal castles, asserts a Berlin dispatch to the London *Daily Express*.

Railway truckloads of pictures, antique furniture, and valuable old china have been allowed to pass over the Dutch frontier to Doorn by what German newspapers call the criminal negligence of the Prussian Ministry of Finance.

Priceless treasures have been leaving the country classed as ordinary household effects.

Attention has been drawn to this blunder by the discovery that the ex-Crown Princess in her ignorance of art values, recently sold a dusty Hobbema picture to a Swiss dealer for £125. The dealer was incautious enough to show his find to the famous Berlin art connoisseur, Dr. Wilhelm von Bode, who immediately recognized the picture as worth £150,000. He persuaded the dealer, without revealing its true value, to exchange it for a less valuable work by Ruysdael, another Dutch painter.

This valuable Hobbema, which, according to reports, was believed to have left Germany, has thus been saved.

## Boston Sees Mostyn

Tom Mostyn, Scottish lyrical poet in paint and weaver of fantasies, whose art is the nearest English equivalent to that of Monticelli, has been given his first comprehensive American showing in the Vose Galleries in Boston. F. W. Coburn, writing in the *Herald*, says of Mostyn that "there is perhaps a haunting Celtic strain in his temperament that prompts his incursions into the dream world of witching light and strangely colored shadow." This critic also finds vigor in the Scot's work, for he says:

"An impression of coloristic splendor is made by the exhibition. Like most of the foremost painting of Great Britain's younger artists, it seems a bit brusque and savage as compared with the gentler, more timid manipulation that is usual among American painters. Working often within short chromatic intervals, Mostyn lays the pigment on thick. He draws with tense, taut taches and dabs."

The critic of the *Christian Science Monitor* singles out "The Garden of Romance," "The Witching Hour," "The Banquet," and "The Garden of Memory," typical Mostyn fantasies, and says:

"Decorative painting was intended for passive enjoyment, for infusing an atmosphere of serenity into its surroundings. It is removed from mundane activity and lifts us out of the usual into the fantastic. We are indebted to the artists who succeed in making us feel the freedom and abandon of worlds that are remote and fantastic."

## Borglum Statue Is Approved

Gutzon Borglum's statue of Alexander Hamilton Stephens, the vice president of the Confederacy, has been approved by the Atlanta Chapter of the United Daughters of the Confederacy, and will be placed in the Hall of Fame at Washington. It shows the subject seated, but there is vigor in posture and treatment.

## "They Shall Not Pass"



*"Go, stranger, and to Lacedaemon tell  
That here obeying her behest we fell."*

There will soon be put on view in the National Museum of Athens the crested head of Leonidas, hero of Thermopylae, recently excavated on the site of the Spartan acropolis by the British School at Athens, which is declared to be the best piece of sculpture found in Greece in a decade. The authorities are agreed that the battered fragment, part of a life-sized statue, represents the Spartan king who sacrificed himself holding the pass against the Persians.

"Examination has shown," writes James C. Young in the *New York Times*, "that it was chiselled from Parian marble about 480-470 B. C. As Thermopylae was fought in 480, it is suggested that no man of his time would have been more promptly honored than would Leonidas by a martial statue set on the acropolis.

"A section of the crest was first uncovered, but passed unrecognized; then the head and torso. Arms and legs were missing. Painstaking search has retrieved the left leg, from knee to ankle, enclosed by a greave or leg armor; also a small piece of the right foot and a piece from the edge of the shield. The eyes, fashioned of another material and inserted, are now lost. As the acropolis has not yet been fully explored, it is not improbable that other fragments will be found.

"The Leonidas constitutes an addition to Hellenic sculpture of the first order. Once it stood upon a pedestal, bearing a shield upon the left arm and a spear upraised in the right. Study of the muscular treatment proves the attitude to be one of alert defense rather than of attack, and this fact again suggests Thermopylae."

## Murphy Paintings at Auction

On November 26 the American Art Galleries, in New York, will disperse the studio collection of pictures by the late J. Francis Murphy presented by him during his lifetime to his wife. The paintings mainly represent his later period, and there are several of the artist's autumn themes.

## In Philadelphia

In Philadelphia, in the galleries of the Pennsylvania Academy, the Philadelphia Water Color Club with its twenty-fourth annual show is demonstrating, according to the *Record*, that painting in pure water color rather than guache is coming into its own again, and the Pennsylvania Society of Miniature Painters, along with contemporary work, is displaying a room filled with old miniatures that, according to the *Public Ledger*, "traces the development of the art from Hans Holbein the younger to the contemporary era, and by chronological hanging presents a connected history."

"One of the chief beauties of water color is its transparency, as the present exhibition amply serves to illustrate," writes Francis J. Ziegler in the *Record*. There was a period, some years ago, when the artists seemed bent on ignoring this characteristic and were given to indulging greatly in solid water color, instead of pure aquarelle, thus depriving themselves of the inherent hand-someness of their medium, with the result that they produced works which were known as water colors but which might just as well have been painted in oil. The trend now seems to be the other way, and the majority of the artists represented in the present show have given us beautiful examples of the uses of transparent washes.

"The Water Color Club has given us a comprehensive and attractive exhibition. The grotesque things produced by the extreme modernists are absent, the keynote of the show being conservative, but originality is not absent. The general effect, therefore, is very pleasant.

"Childe Hassam's 'Afternoon: Promised Land,' a quiet and restful picture of a grove of tall trees, has been given the place of honor."

The Pennsylvania miniaturists are showing old examples as well as new in celebration of the twenty-fifth anniversary of their society. "Many of the miniatures," writes Dorothy Grafty in the *Public Ledger*, "add to their art interest that which is personal or historical, and the display includes a variety of portraits of celebrities, such as that of Michael Hillegas, first Treasurer of the United States, painted from life, and that of Mussolini, awarded a special honor by the society and painted from life last winter by Alyn Williams, president of the Royal Miniature Society of London."

The medal of honor, given annually by the society, goes this year to Mrs. Clare Shepard Shisler, of Pasadena, Calif.

## Barney Baruch and Orpen

The picturesque Barney Baruch, New York stockbroker, whose admiration for the late Woodrow Wilson led him late in the summer to pay 2,600 guineas (\$13,000) for Sir William Orpen's original study of the war president, has just commissioned the British portraitist to paint four British statesmen—Lloyd George, Lord Reading, Mr. Churchill and Lord Cecil for a total of £8,000 (\$38,800). Mr. Baruch began his career as a newsboy in New York and became one of the most influential men on the Wall Street stock market.

The portraits, together with that of President Wilson, says the *London Daily Express*, will decorate a room in Mr. Baruch's New York home, as a reminder of the part he played in war finance.



# The ART DIGEST

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Number 3

## 15 Old Masters



"Anne, Lady de la Pole," by Romney.  
Sold at auction, \$231,000.

The fifteen old masters in the collection of the late Lord Michelham, sold at auction in London by Messrs. Hampton & Sons, brought approximately, in American money, \$2,150,000. They included thirteen works by five of the six members of the great school of English portraitists—Romney, Raeburn, Gainsborough, Lawrence and Hoppner (Reynolds not being represented)—and two by the Frenchman, Boucher.

THE ART DIGEST in this issue reproduces nine of the most important of the Michelham pictures.

The surprise of the sale was the \$388,500 fetched by Lawrence's "Pinkie," the highest price ever paid for a picture at public auction anywhere in the world. Lawrence never has been regarded as the equal of Reynolds, Gainsborough, Romney or Raeburn, but he has taken the record from Romney, whose "Portrait of Mrs. Davenport" was sold for £60,900 at Christie's last July.

The heaviest purchaser was Sir Joseph Duveen, who will bring "Pinkie" along with

[Continued on page 12]

## Advertising

The columns of THE ART DIGEST will not be opened to advertising until it can guarantee a paid circulation double that of any other American weekly or semi-monthly art publication. When advertising is admitted it will not be allowed to encroach on the 16 pages of reading matter.

## The National Academy Eternal!



"Lake McArthur," by Carl Rungius. Carnegie prize at National Academy of Design.

A "National Academy" or a "Royal Academy" is composed of artists who were elected to membership five, ten, twenty, forty and, sometimes, fifty years before the time that the critic roasts its current show. Inevitably an "academy" represents estab-

lished standards. It cannot stand for that which hasn't yet arrived, or which has only just arrived. It is difficult enough for the most prescient mind to recognize that which is really significant in contemporary art. Academies cannot do it. When they get too far behind they catch up approximately, but never actually, by sudden accelerations, or "jolts."

To judge by what the New York critics say of the winter exhibition of the National Academy of Design, that body is ripe now for its periodic "jolt." But according to at least one writer, Helen Appleton Read of the Brooklyn Eagle, there is no one to do the jolting. She says:

"The Academy, for the sake of old times and the illustrious place it once held in American art, is still entitled to the attention of headlines and double column when it holds its winter exhibition. It carries with it the prestige of being the oldest official art organization in New York. It brings back recollections of those days when the Academy was always a distinguished and sometimes an exciting event, when Chase, Sargent, Abbott, Thayer, Winslow Homer, Eakins and the rest saved their best canvases to be shown on this occasion and when, not so long ago, the 'Henri boys,' headed by George Bellows, added an element of daring by sending pictures which savored of revolt if technically academic standards were still adhered to. But those days are long past. The Academy no longer attracts the talent of

[Continued on page 4]



"La Joie," by Karl H. Gruppe. Helen Foster Barnett prize, National Academy.



## Boston Sarcasm

There are three art journals in Paris, rather cheaply printed, or perhaps "economically produced" would be the better expression, which apparently live off the fees paid them by American and English artists to reproduce pictures and print laudatory reviews.

In the short month that *THE ART DIGEST* has been in existence several American artists have sent in their subscriptions, accompanied by clippings from one or more of these journals, evidently in the hope of impressing the editor.

But the manner of obtaining this praise in fulsome French is well known and is a matter of international scandal. The artist gets a letter from Paris, saying that Count Seaux-and-Seaux has reported that he saw a remarkable picture (or sculpture) by the artist in the exhibition of the Blankety-Blank Society, and inviting the unsuspecting one to send a collection of photographs from which an expert may write an article. The photographs are sent and in due time comes a letter telling how much the cost of a "grand" review will be.

Harley Perkins, art critic of the *Boston Transcript*, has done a service by levelling his very effective sarcasm at this practice. To quote:

"It would seem that any review of the paintings by Albert Felix Schmitt at the Guild of Boston Artists should be couched in the choice phraseology of the Parisian reviewers, who judging by the only one prominently quoted on this side of the Atlantic always flow on in endless graceful verbosity with never a break from tribute.

"The exhibition by certain ceremonials is taken at once from the cold and impersonal detachment with which the usual lone exhibitor at the guild makes his appearance unsupported by the merit others may see in his work. A volume of reviews of previous exhibitions, which with some careful editing makes fine reading, places Mr. Schmitt in envied position. The catalogue, too, grown from the expected diminutive size, carries laudatory remarks by critics for the periodicals 'Les Artistes d'Aujourd'hui' and 'Revue du Vrai et du Beau,' whom we have met before and with whose gallantry—for a consideration—we are familiar.

"The foreign phrase has its advantages. The use of several lines of it would place the native reviewer in no uncomfortable position because few would know what it was all about and it would serve the purpose of carrying the name of the artist through several editions to a waiting public. What artist would not feel flattered to have his 'la plus fine sensibilité artistique' recorded and the world informed that his 'notoriété' extended even to Europe.

"Not being remarkably gifted with tongues, one cannot rise properly to the present occasion but must fall back upon accustomed vernacular and report that the effect of Mr. Schmitt's paintings from the four walls of the Guild is simply stupendous. It is perhaps fortunate that they cannot all be seen simultaneously. Their joint effect of emergence from canvas is unbelievable to those unfamiliar with Mr. Schmitt's style. There are no quiet or transitional intervals. One broad area of brilliant color comes bang upon another, equally scintillating, but of an opposing

## Detroit's Holbein



"Sir Henry Guildford," by Hans Holbein.  
Courtesy Jacques Seligmann & Co.

When Dr. W. R. Valentiner, director of the Detroit Institute of Arts, was in Europe last summer a small picture was brought to him from a European collection for his expertization. The work was recognized as a Holbein, and research revealed that it was a portrait of Sir Henry Guildford, equerry to King Henry VIII, who was Holbein's royal patron. Dr. Valentiner immediately obtained an option on the picture, and subsequently it was purchased by the Detroit Institute.

The portrait is scarcely five inches in diameter, but is valued at about \$100,000. It is of the type carried by the owner on his travels, and is one of a pair, a similar portrait of Lady Guildford having been executed by the master at the same time.

"The acquisition of this portrait," writes Clyde H. Burroughs in the *Detroit Saturday Night*, "is the reward which the Detroit Institute of Arts reaps in having as its director an expert of scholarly attainment in the person of W. R. Valentiner, to whom the newly found painting was immediately brought.

"It brings great distinction to Detroit to have so fine a work of this master, who is represented in only two other public collections in America. What a world of suggestion is contained in this rare treasure which so completely preserves in Detroit the beautiful craftsmanship of this artist, who, as painter to King Henry VIII, numbered as his friends such men as Thomas More, Erasmus, Archbishop Warham of Canterbury, Cardinal Wolsey and Sir Henry Guildford, who was not only a soldier but one of the lettered men of the period as well!"

character. Modeling is reduced to its skeleton.

"Sir Charles Peers Davidson, LL. D., former lord chief justice of Canada, seems on the point of leaping forth jocosely from trappings of red, green, white and acid black. The apparition of the lady in tiger scarf, arm akimbo, background cut into diagonal segments, dominates the gallery with actuality. One feels he must be careful of his remarks or the portraits will listen-in. There is a likeness of the Copley player, Alan Mowbray, as Pancho Lopez, also of Miss Moriarty and Mr. Curtis, portraits of Mr. Hulse and Mrs. Mains, still life paintings, flower studies, and the canvas of a small black dog which in some respects is one of the finest Mr. Schmitt exhibits."

## "Withdrawn"

Philadelphia has had an "art sensation" that got into the outside newspapers. It had to do with the exclusion of a nude by John Carroll, one of this year's honor men at the Carnegie International, from an exhibition by this New York artist that helped to open the new home of the Philadelphia Art Alliance. The review of the exhibition by Francis J. Ziegler in the *Record* tells the story.

"The present examples of Mr. Carroll's work are not marked by beauty of technique, nor by any other form of beauty, for that matter," says this critic. "They are examples of modernistic painting, both figure and landscape compositions, decidedly unpleasant in conception and execution. One example submitted for display in the present exhibition was so offensive, indeed, that it had to be withdrawn; a situation which created quite a flurry in artistic circles just prior to the opening.

"When asked to withdraw this particular canvas the artist is said to have threatened to cancel his entire showing rather than remove the offending picture. In speaking for publication, Colonel Samuel P. Wetherill, Jr., president of the Alliance, announced diplomatically that 'the board of directors objected to this painting, not because it was a nude, but because it does not conform to the standard of beauty we wish to maintain in this opening exhibition.' This is true enough, so far as it goes, but the bald fact is that the picture was not only ugly, but that it constituted an offense against common decency.

"As the canvas in question was withdrawn, its value aesthetically does not matter in the least. What does matter greatly is the fact that there seems a disposition on the part of certain modern artists to revel in filth, literary or pictorial, and to offer decent people their nastinesses as works of art. If anyone objects to this sort of thing he is set down as a Philistine, ignoramus or a mid-Victorian. The result is that many people who are conscious that their own knowledge of art is limited hold their tongues rather than raise their voices in protest."

Dorothy Graftly, critic of the *Public Ledger*, wrote: "It is the suspicion that joy has gone out of life that makes of the Carroll canvases a peculiarly depressing aggregate."

## Indian Sculptor Exhibits

Los Angeles has been seeing a group of the wood sculptures of John Clark, Blackfoot Indian, at the Biltmore Salon. They are marked, says the *Times*, by realism and by human sympathy. The sculptor is deaf and dumb. "It is often asserted," writes the critic, "that, lacking some of the five senses, an added sensitiveness is acquired by those remaining. It would be easy to attribute to some such reason the remarkable sympathy this wood sculptor exhibits toward his models. He carves, from solid chunks of native cottonwood, bears and deer which seem to live and have personality. Many a carver has given us realistic textures, but only occasionally does one underlay them with such knowledge of his subject and such life.

"A mother bear leans against a tree trunk nursing her baby. The expression of her face, the relaxed attitude of her great body, make this a symbol of motherhood as appealing as many a painting of mother and child."



# Van Gogh and Munch, Schrimpf and Hofer, Feature "Secession"



"Girl with Tulips," by Karl Hofer.



"Sleeping Girls," by Georg Schrimpf.

"The exhibition of the 'Neue Secession,' which is being held in the Glaspalast of Munich, consists," as we read in *Deutsche Kunst und Dekoration*, "of several great collections. It is the first international exhibition in Munich that has been used by the different groups of the 'Secession' to bear witness to and to honor their leaders and masters. The 'Alte Secession' has acquired Liebermann, Corinth and Slevogt; the 'Neue Secession' Edvard Munch and Van Gogh. By this arrangement, which shows a pleasing individuality, the different art societies indicate where they have their fields of activity.

"One sees the difference of the various times and views of life in the history of art. One sees that the views of life in art do not follow the rhythm of 'old-young,' but that each expresses something durable. In regard to age both groups of artists are almost alike, but the one belongs (to use fiction as a comparison) to Dehmel, Hauptmann and Arno Holz, the other to Strindberg, Nietzsche and Hamsun. Today many new artists follow these diverging theories, or, in other words, some are influenced by Dehmel and some by Strindberg.

"The collections of Van Gogh and Munch which are to be seen in the exhibition do not represent these masters in full. They are in fact rather deficient; but the committees had to be satisfied with what they could procure. Nevertheless these pictures show their spirit; they speak a clear language; they breathe the sovereign human strength with which the artists fulfilled their artistic tasks. Van Gogh and Munch are exhibited next to one another as representatives of two different natures who with zest dedicated themselves to art. Van Gogh has the spirit of the fire and the southern sun, Munch that of the water and the northern sea. In Van Gogh's pictures one feels something of heat and fire, in Munch's something of the coolness and the gigantic power of the sea.

"Van Gogh changed from his early descriptions of the sunlight to those later landscapes in which all lines are fluttering,

in which all trees are painted like burning torches. Sometimes he painted the light in such a vehement way that his figures were nearly extinguished. Sometimes the light in his pictures makes his forms and colors appear harsh. It is very seldom that the light is full of joy and friendliness. Almost always it is like a super-powerful element under which all his subjects groan and seem submissive. It is the terror of the sun which Van Gogh painted again and again. In the self-portrait at St. Remy this terror crouches 'salamander like' under a broad brimmed straw hat enveloped in flickering flames.

"Of the same elementary and demonic form, but of a different, a northern, origin, is the work of Edvard Munch. The things which in Van Gogh's pictures are dry and without strength are in Munch's paintings full of life and sensuality. He enjoys every living being in the like manner of the northern poet Hamsun. There are figures in his paintings that grow into the background like ghosts, who often are surrounded by a silent threat. In the work of Van Gogh there lives an element which burns and chills, but in Munch's paintings there is an element which overwhelms. On the one side Munch brags with splendidity, on the other he shows boundless distances.

"But in both these masters is the power and the will to brave all artistic difficulties, to turn them into enthusiasm and so fulfill their tasks.

"A little cabinet shows a collection of Munch's graphic work. There are sketches known for several decades: the 'Death in the Room'; the 'Sick Girl'; the 'Girl With Red Hair and Green Eyes'. When we saw them the first time, they clearly showed the tendency of symbolism; but they keep their youth in a wonderful manner and have won everlasting fame. Perhaps it is a fact that this Norwegian is the one and only great graphic artist of the last decades. In all his drawings the mystery, the eternal life and grief seem to have human personality; they are always to be understood. Death, sorrow, and love are always mastered in an unforgettable way."

About other pictures *Deutsche Kunst und Dekoration* goes on to say: "Kanoldt, Mense and Schrimpf remain on the line of

the 'Neue Sachlichkeit.' They keep their position without showing a new artistic qualification and with vanishing conviction. It is a fact that Kanoldt is less effective than ever; while Mense and Schrimpf show romantic symptoms which sooner or later are going to enrich their ability. Karl Caspar's paintings reveal a shapelessness which he is not able to master.

"The little collection of Karl Hofer gives a strong impression, but is not easily described. His little as well as his large pictures show strong forms and heavy colors; glaring energy as well as much delicacy and suppression. Everywhere will be found a silent, manly sadness, not a bit of tenderness and poetry, nothing blooming or pining, but always deep colors and dry lines which are not seldom reduced to a geometric scheme. Hofer is without a doubt one of the most promising and solid personalities of the younger artists. What a human and artistic improvement within a few years!

"By the side of Hofer the cold and keen pictures of Max Backmann, which are dominated by a wire touch of opposition, fail to have a pleasing effect. They seem to be confused by anxiety and narrowness. Franz Marc also proves disappointing; his works have rather lost than improved since the great review of 'Expressionists' in Stuttgart in 1924. His cubic scheme is more like applied art and more superficial than ever. And Nolde? His graphic works and his water color paintings are splendid, but his oils hard to understand. August Macke has kept his old freshness in a beautiful manner.

"Julius Hess has painted an attractive portrait of a lady, very interesting and ingenious; extraordinarily witty is an interior by Rudolf Levy; delicate and full of swarming poetry an ideal landscape of Wilhelm Thoery, which, as the dedication points out, has been created out of the spirit of Knut Hamsun.

"The graphic division shows a retrospect of the work of Alfred Kubin. The plastic section includes, besides some choice pieces by Barlach and some proofs of the clear and graceful art of DeFiori, a collection of Edwin Scharff. These works are of an incomparable elegance; they are precise and full of form; they display, without being literary, a distinguished poetic charm."



# Far Western Subjects That Won Prizes at National Academy



"A Hunter of Taos," by Oscar E. Berninghaus. Second Altman prize at National Academy.



"A Discussion," by Walter Ufer. Isidor medal at National Academy.

[Continued from page 1]

the younger generation and the illustrious names of the older generation are many of them memories. That it no longer attracts the younger generation is due to the Academy's failure to recognize growth and change, a state of mind which few official art organizations have been able to avoid.

"Doubtless the Academy would now be glad to exhibit the works of those painters who are regarded as the foremost exponents of the modern American school. These painters have passed through the 'Sturm und Drang' period of experimentation and their pictures, for all that they are couched in modern terms, nevertheless conform sufficiently to academic rules to permit their being hung on the line. But

what has happened? The younger generation and the one not so young never consider sending to the Academy; the not so young because they remember the days when just to be called modern meant that their pictures would not be looked at; the younger ones because the Academy has never entered into their heads as a possible place in which to show, so many better places being available. With the result that the Academy has lost them for all time. The fact that 264 pictures are by nonmembers, as against 63 by academicians and 76 by associates, in the present Academy means nothing. The door may be open, but the artists of the younger generation will not enter. So the winter academy is made up of painters able and traditional; very few with personalities and experimental minds."

Forbes Watson in the *World* wrote:

"An effort to discover wherein the academy is growing, or failing to grow, will not be rewarded immediately, however conscientious the effort may be. For several years few outstanding pictures have been attracted to this exhibition, so that

from season to season it is hard to carry in the mind the shades of differences that characterize the successive shows. The tendency of the academic professional exhibitors is to become, perhaps, as time passes, a little more proficient while remaining at about the same artistic temperature.

"In prominent places the visitor will find paintings by Charles Hawthorne, Carl Rungius, William Ritschel, John F. Carlson, F. C. Frieseke, Chauncey F. Ryder, Jean MacLane and other unfailing contributors to academy shows. If he should make the experiment of attempting to compare the 1926 work by these practitioners with their less recent work he would discover that there has been little change in their painting for a number of years. Mr. Frieseke might be excepted from the list. He at least has flirted with progress. The others, like so many of the exhibitors here, make no attempt to see deeper. They merely attempt to present what they already know, with additional ease."

In the *Times* Elisabeth Luther Cary said: "The simplicity of sticking to your guns if long enough sustained becomes impres-

## Art Critic Flares Up

Critics all over the country are taking the bit in their teeth and showing a disposition to find fault rather than praise everything shown to the public. If the tendency persists there may be a millennium in criticism,—and possibly one in art.

In the Syracuse *Herald* Robert W. Friedel takes occasion of an exhibition of paintings by Sigurd Skou at the Museum of Fine Arts to express himself emphatically on the barrenness of contemporary painting. Having done so, and being quite human, Mr. Friedel finishes by saying: "These comments are hung on Skou, not with any intention of unfavorably criticizing his work, but as generalities applicable to much work of today. Skou has a good deal more to say than the average painter."

The comments were in part as follows:

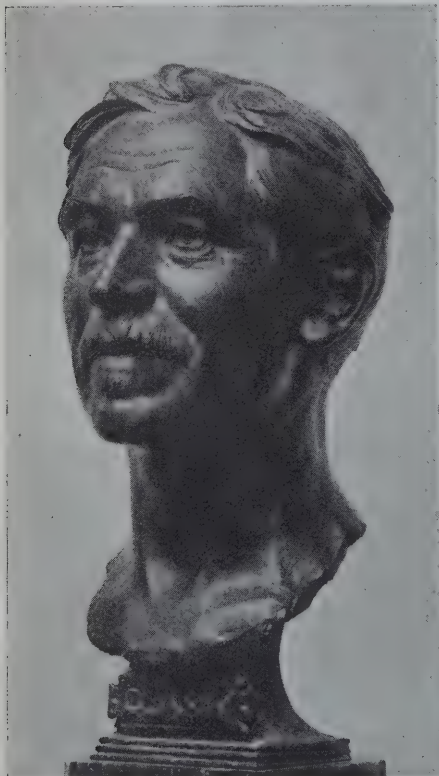
"Like most artists of all races, with individual exceptions, Skou sees nature with French eyes and paints with a French technique. Pictorially speaking, the exhibition

will be interesting and pleasing to the average person. Like most artists painting to please the American public, his subjects are merely his personal variations of themes at which every artist tries his hand. Landscapes, seascapes, figures, and still-life. What else is there to paint? Is every subject worn out?

"Our American painters all seem like people who have swallowed the dictionary but have nothing to say. They are over-occupied with the superficial appearance of nature."

## Illinois Academy's Officers

The newly formed Illinois Academy of Fine Arts has elected J. F. Cornelius president, F. J. Reichmann vice-president, Mrs. Florence M. Cook secretary, C. Lynn Coy treasurer and Mrs. Mary E. Aleshire director of exhibitions. Its purpose is stated in this motto: "To promote the production and sale of the works of living artists of Illinois and for the encouragement of all the fine arts."



"Ivan G. Olinsky," by Evelyn B. Longman (Bachelder). Julia A. Shaw Memorial prize, National Academy.



# Rittenberg, Folinsbee and Adams Win National Academy Honors



"Marjorie J. Daingerfield," by Henry R. Rittenberg. Proctor prize. "Bourre," by John F. Folinsbee. J. Francis Murphy memorial prize at National Academy. "108 West 57th Street," by Wayman Adams. First Altman prize.

sive. The National Academy of Design never has been more consistently the academy than in this year's winter exhibition. There have been periods in the past when it swerved toward new gods, especially the tempting deities of France, but today it stands boldly for the old wood to burn, old books to read. And it is almost true that today it requires more courage to stand for the old in art than for the new, meaning, of course, the old that has just passed middle age and the new that has begun to put on flesh. There are moments in traversing this exhibition which do indeed resemble that cold gray moment in the twenty-four hours when courage is at its lowest. Very few of the exhibits are energizing even when they make themselves felt in placid other ways."

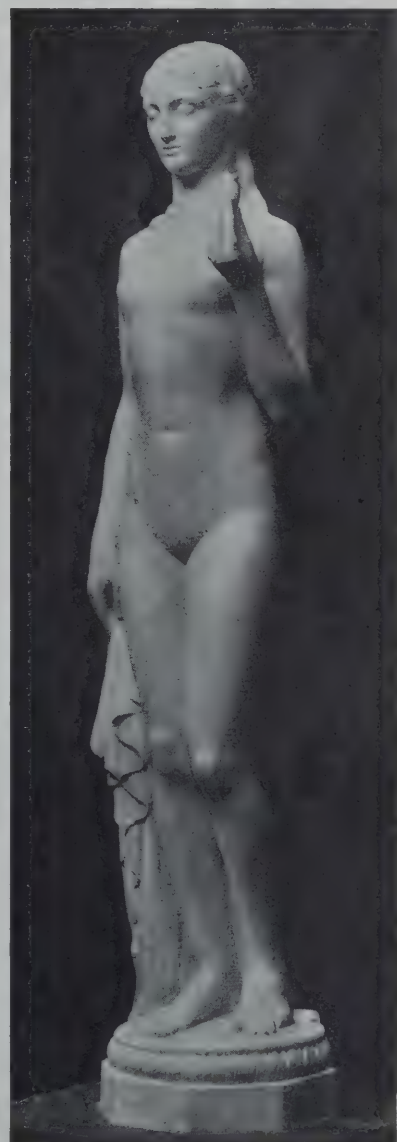
The most conservative of all the critics, Royal Cortissoz of the *Herald Tribune*, had no general comment to make, but wrote

analytically of half a dozen individual works.

"There is one picture in the winter academy which, by itself, is enough to make the fortune of the exhibition," he said. "It is the 'Still Life' by Frank W. Benson. It is a superb piece of pure painting, and incidentally it reminds us of the potency of individuality in art. Lately we have had occasion to touch upon the traits of Chardin as they are exposed in the remarkable exhibition at the Wildenstein gallery. Mr. Benson does the same thing that is done there. He takes insensate things and gives them artistic life. Like the eighteenth century Frenchman, he finds aesthetic beauty in a cluster of fruit or a porcelain vase. Like the Frenchman, he wreaks upon these things the brilliance of technique. But, again like Chardin, his technique is his own, as is his vision. \* \* \* This is a great picture. It has a worthy companion in the figure subject beside

which it hangs, 'The Fish, the Bottle and the Boy,' by Charles W. Hawthorne."

THE ART DIGEST gives here no list of the prize winning works, because all nine of them are reproduced, with identifying labels, in this number.



"Awakening," by Hilda K. Lascari. Elizabeth N. Watrous gold medal, National Academy.

## John E. Weis's Pictures

Cincinnati, at the Closson Galleries, has been enjoying the new work of her own painter, John E. Weis,—his Rockport pictures of the last summer.

"Since the beginning of his career," writes Mary L. Alexander in the *Enquirer*, "Mr. Weis has been true to his own individual artistic inspiration. During this career he may have shown influences of men like Henri, Bellows and even Gifford Beal, but they have been mainly inspirational digested facts which have helped him to attain a mature style of his own. His Rockport paintings somehow remind me of Twachtman; not that they resemble Twachtman's subtle, delicate painting.

"He has an ingenious fancy and an extraordinary power of penetration into the heart of things; how else could he have discovered the beauty of the 'Little White House,' which is one of the loveliest of all his pictures? His tones here are so fluent and easy; it is a continuous improvisation.

"It must not be supposed that because I have always been enthusiastic about Weis's art I overstate the case; I am sure of his talent, and if all things go well Cincinnati will voice to the world, as she has done in other cases, her pride in fostering a talent like his."

## A Gallant Press Agent

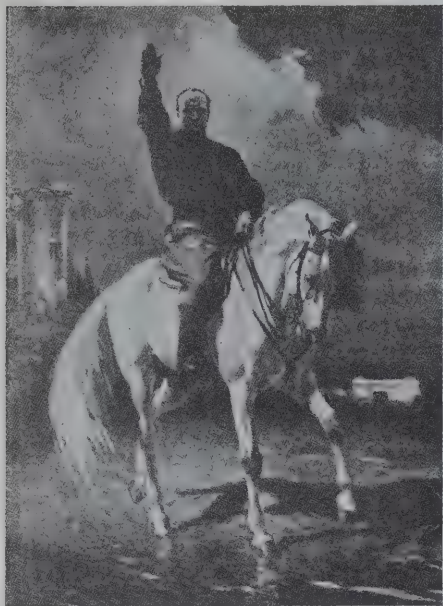
Somebody in the editorial office of the *Delineator* is press agenting Bernard Boutet de Monvel, although one wouldn't think that an artist of his fame needed it. Just as in the press material spread by most European artists when they come to America, the American woman comes in for gallant attention. Although none too original, the following from the *Delineator* office is too nice to throw away:

"'American women wear shorter skirts than Parisian women,' says Bernard Boutet de Monvel, noted French artist whose paintings will be shown at the Anderson Galleries during December.

"'But then, American women can afford to wear their skirts shorter, they have such beautiful legs. How they rush around, here one minute, gone the next! I only hope that I will have time while I am in New York to paint some of these wonderful American women, but they are so kind one is kept busy with a round of engagements. One hardly has time to think,' and he rushed off to see Mrs. Harry Payne Whitney, the gracious patroness of his exhibition."



## Fascism on Canvas



"Mussolini," by Alfredo Vaccari.

This is the heroic-sized painting of Signor Mussolini by the distinguished Italian painter, Alfredo Vaccari, which is to hang in the capitol at Rome. The artist has captured something of the grand feeling of Velasquez when that master portrayed royalty, as well as the spirit of Fascism and the genius of imperial Rome as symbolized by the salute of the Duce, the up-raised hand with which Caesar greeted his commanders.

## Sloan in Indianapolis

A collection of etchings and block prints by the individualist, J. Blanding Sloan, is making the rounds of the nation's museums and commercial galleries. Full of queer fantasy, they are affording material for the critics. Recently they were at the Pettis Gallery, in Indianapolis, and in the course of a review Lucille E. Morehouse said in the *Star*:

"Imagination, emotion and mood may seem to hold undisputed sway, but they do not rule altogether, for the hand has been well trained and a keen intellect has given orders. With an unusual feeling for decorative design, Mr. Sloan takes familiar objects and, by some legerdemain, converts them into things of fantasy, even of grotesquerie at times, the while he is giving a fine consideration to line and mass as conformed to the purposes of design.

"Both the etchings and the block prints include highly fantastic designs. Frequently these have as motif the human figure in landscape setting, or, quite as often, the figure is in a setting formed of rhythmic lines in which lights and darks are skillfully intermingled and nicely balanced. Instead of standing out as a separate unit, the figure is so much a part of the completed design that it occasionally takes a few minutes' study to trace the forms definitely, as they are sometimes more or less distorted, but not to such extent that the distortion is repellent.

"When distorted, the forms are so much a part of the rhythmic lines that make up the design that it seems quite within reason to have elongation and shortening of legs and arms and even the growth of leafy twigs from toes and finger tips."

## Monet Is 86

Claude Monet, who a few months ago was reported to be at death's door, lived to see his eighty-sixth birthday, on November 14, at Giverny, where he retired in 1883. American art writers paid him tribute.

"Such an anniversary gives cause for rejoicing," says William A. Drake in the New York *Herald Tribune*. "Unmoved by the honors which have been lavished upon his name, unspoiled by tardy riches, untouched in intellect, however ravaged in health, by the weight of his ripe years, Monet stands at the last of his life as a pattern of all that a great artist ought to be."

Summing up Monet's career, Mr. Drake writes:

"It has been said that Monet exemplifies the whole spirit of Impressionism so much more clairvoyantly than any other painter that he may be termed the sole Impressionist. In a sense this is true; but when we consider that the movement which gained its name from an incredible neologism based upon one of Monet's titles was never codified except by the critics, we can do no better than to term Monet the master of a unique and substantially personal art. What may have been only a style or a manner of approach to others was to him the whole secret of painting. His subtle perceptions of the varying appearances of nature brought him at length to the point where he composed entirely in light. And if at one hour a given object is not the same as it was the hour before; and if in another hour its whole aspect will again be altered, a single picture is not enough to express its perfection. So Monet painted his greatest scenes in series—'Les Meules,' 'Les Peupliers,' 'Matins sur la Seine,' 'La Cathédrale' (the façade of Rouen), 'Champs des Tulipes,' 'Effets d'Eau,' 'Le Bassin des Nymphéas,' 'Vues de la Tamise,' 'Etretat,' 'Golfe Juan,' 'Coins de Rivière,' 'Argenteuil,' 'Belle-Isle-en-mer,' 'Antibes,' 'Bordighera' and the 'Grand Canal'—unique achievements in the history of art.

"It would be easy to make out a case for Claude Monet as an intellectual, but such a conception would lead one away from the true quality of this simplest and purest of modern painters. The complicated structure and apparently scientific basis of his color arrangements, which upon analysis become as simple as the celebrated egg-trick of Columbus, would require a treatise on optics to explain; but Monet simply perceived the union of certain elements in nature and painted what he saw."

Monet's name, according to Elisabeth Luther Cary in the New York *Times*, "like that of Corot or Reynolds or Rembrandt, has a public significance dissociated from the quality or character of his work. It is a 'household word' among those whose households boast any familiarity with the outlines of art history. He stands for one of the most important movements in that history, one which brought into art the light of the world, the color and the light shining in darkness of a world that had been explored only in part by the forerunners of the Impressionists."

Harley Perkins touches on another aspect in the Boston *Transcript*:

"The rising of an artist into fame, honored position, universal regard, is an intensely interesting spectacle. Nor is that after climax, the dimming, at least temporarily, of renown which usually follows, any

## A Tapestry Museum

The palace of Aranjuez, thirty miles south of Madrid, on the banks of the Tagus, which is no longer used as a residence by the Spanish king, is to be converted into a museum of tapestry, where the royal collection of 1,500 pieces will be shown. "To the glory of the magnificent collection of arms and armor in the Prado Museum and the pictures in the Prado Gallery is now to be added this collection of tapestries," remarks the New York *Times*. The collection, it is asserted, is unrivalled in quality, containing historical examples, "dazzling and gorgeous."

In explaining the formation of the collection, the *Times* says: "The woven historical pictures were most appropriate for a nomad court without a capital, such as that maintained by the kings of Castile and Aragon. By means of tapestries it was possible to improvise a royal abode in any city or village in the country during a journey or in camp during war."

Later "when the Spanish kings were rulers of the Austrian empire they reigned as sovereigns in Brussels, the capital of the Low Countries, where the art of tapestry centered almost exclusively in the sixteenth century, when the Austrian house was at the height of its power.

"The royal collection has few Gothic tapestries, for most of those made during that period are preserved in the Spanish cathedrals. Those in the King's collection dating from the year 1500 are unique, rich in gold, splendid in coloring and exquisite in design.

"The creation of this new museum, it is held, is destined to enrich not Spain alone, but all of the world that appreciates art and loves the beautiful."

the less interesting to the student of human psychology.

"All this Monet has to some extent experienced.\* \* \* Today there is a changing of interests, and while collectors and other have come to love and cherish Monet's paintings, new heroes with different messages have arisen. There is a growing feeling of dissatisfaction with the stressing too greatly of the filaments of changing rays of light. Underlying form has come to take on an especial meaning.

"However that may be, Monet remains a great monumental figure like the physical apparition he presents—the grand old man surcharged with an idea which he has so roundly expressed that the world, his debtor, has been tremendously influenced by his viewpoint."

Monet himself is quoted in Gustave Geoffroy's biography of him as saying: "All the eulogies which I have received seem out of proportion when I remember the masters of painting, Titian, Veronese, Rubens, Velasquez, Rembrandt, whose genius is incontestable. After their works what are ours, what is mine?"

His old comrade Clemenceau once asked him what picture he would choose from the eighteenth century salle in the Louvre. He plumped at once for Watteau's "Embarkation for Cythera."

## Seattle Plans a Museum

The Seattle Fine Arts Society, says the *Times*, is formulating plans to obtain ample museum space in a building soon to be erected near the business center of the city. The main gallery is to be used as an auditorium for the giving of lectures on art.



## The Salon d'Automne

The Salon d'Automne opened early in November in the Grand Palais des Beaux-Arts, in the Champs-Élysée, with 4,000 works on exhibition. The art critic of the London *Times* went to Paris to see it, and among other things, wrote as follows:

"Among the big exhibitions of the year in Paris, the Salon d'Automne has its own definite character. It is more progressive than the Spring Salon, but less eccentric than the Salon des Indépendants, chiefly owing to the fact that there is a selection committee. Allowing that there is in it a good deal of work that is merely imitative and derivative—Picasso, Dufresne, Matisse and Braque at second hand—the exhibition as a whole gives a forcible impression of considered practice in the newer developments of painting. There are very few signs indeed of any attempt to startle the Philistines. Picasso, Dufresne, Derain, Braque and Marie Laurencin do not exhibit this year, and Marchand, who is just off to Syria for about six months, had nothing ready to show in painting. There are a good many foreign exhibitors—Dutch, Swedish and Japanese.

"Special features this year are an extensive collection of paintings by the veteran artist, Paul Guillaumin, who is now 84, and a complete survey of the etchings of Méryon. The work of Guillaumin—landscapes, figure and still-life subjects—is interesting because it shows at the hands of one man the full development of Impressionism, from early works recalling the efforts of Monet under the influence of Boudin and Jongkind to the phase of 'divisionism' and so on to the bolder, simpler treatment of form and colour which is associated with Cézanne. In all his figures Guillaumin shows himself to be a thoughtful designer, graceful in sentiment and thoroughly master of his methods.

"The outstanding exhibitor is undoubtedly Segonzac. Worked in solid pigment, in great measure with the palette knife, his pictures—as does the man himself—produce a tremendous effect of power, and one would say that he rather than the ingenious designers is the principal influence upon the younger painters of today. The development to be observed in his own work, splendidly illustrated in a large still life subject of a vase of flowers on a table in front of a window and some landscapes in Provence, is in the direction of more genial colour and a more diffused handling. Like most good painters, Segonzac began rather clumsily, and he has now reached a stage when he can afford to soften his massive composition.

"Lotiron, on the other hand, has become much firmer, more definitely a draughtsman, and is represented by an admirable painting of three women working in the fields, the bowed figures producing an impression of great dignity.

"Matisse has two pictures: a dancer with tambourine and a nude woman, seated in a green and white striped chair, in an interior with a red carpet. He, again, seems to be aiming at greater solidity in his elegant arabesques of colour. His work is of the kind that looks easy until you study the science of design which underlies the seemingly casual 'brush-writing.'

"A fine still-life painting and a grave portrait group of three generations by Maurice Asselin; decorative studies of a fountain and of women among masks and roses by

## English Image That Survived Fanatics

Having of itself survived the vandalism of Cromwell's puritans, who undoubtedly severed it, a fine head carved of English alabaster, that once topped the shoulders of a niched statue of St. James, is now on view in the Gothic room of the museum of the Rhode Island School of Design, at Providence. It is the work of an English "mason-imager" and the long thin face with high cheek bones, shallow eye-sockets and short curly beard is said to have been the countenance of Edward III as reflected in the art of his age and later.

"The wide smooth forehead shows the merest suggestion of a ripple of thought," says the museum bulletin. "The eyes are downcast, the lids delicately modelled upon the oval balls. The thick wavy hair stands away from the cheeks and is incised with parallel lines, as is the beard. The latter is distinctly stylized, showing stepped points on the sides. The clean upper lip forms a continuous curve with the curls of the beard, giving the suggestion of a drooping mustache. The head was originally heavily polychromed and much pigment still remains. The hat and what is left of the cloak is black; the hair is a light reddish hue; the thin lips are pink.

"There is something highbred and delicate about the quiet brooding face of our alabaster head. It scarcely seems vigorous enough for the energetic son of Zebedee



Head of St. James. XVth. Century.

who was the first of the Twelve to set forth for far places to tell the story of his Master. Allowing for artistic license, we accept him as St. James on the strength of his scallop-shell and his resemblance to the Christ, and forgive the old English craftsman,—sculptor, rather—for psychological discrepancies because he has imbued his work with earnest sincerity and ingenuous charm."

Laprade; Provençal landscapes by Othon Friesz; and a severely drawn nude by Lebasque are among the other more important pictures. By D'Espagnat there is a very beautiful painting of a nude back—recalling the 'Rokeby Venus' in general arrangement—the quality of the flesh being contrasted with that of a vase of roses. Van Dongen has one portrait, that of a lady in pale blue, with a silver cloak lined with white fur, irresistible as an interpretation of the mode, but leaving one a little doubtful as to whether his talent is not too much dependent upon the appeal of sophistication.

"In sculpture, the best things are small and generally in varieties of native stone. They include some excellent studies of birds and animals, such as the stooping falcon in black basalt, by Hernandez; the exquisitely finished little bear, in greenish-grey lithographic stone, and the pigeon in highly polished bronze, by Pompon; and the cat and pigeon in stone, by J. Martel."

## Toledo Gets MacLean

J. Arthur MacLean will assume his duties early in December as curator of oriental art for the Toledo Museum. He has been director of the John Herron Art Institute, in Indianapolis, since 1923; for two years previous had been assistant director and curator of oriental art at the Art Institute of Chicago, and prior to that, from 1914 to 1921, was connected with the Cleveland Museum.

Mr. MacLean is secretary of the Association of Art Museum Directors of the United States and Canada, of which the late George W. Stevens, director of the Toledo Museum, was president for many years.

It is proposed greatly to enlarge the oriental collections of the Toledo Museum, a plan that is feasible because of Edward Libbey's bequest of \$8,000,000.

## "New Objectivity"

A Berlin writer for the New York *Evening Post* describes the newest movement in German art as follows:

"Expressionism which was dominant a few years ago has lost the exclusive hold it had on young artists; painters are no longer shivering at the thought that some objects might be recognized in their pictures. The watchword that is heard most now is 'neue sachlichkeit'—'new objectivity.'

"It is curious how artistic fashions and tendencies coincide with the general trend of life. The new objectivity is but a symptom of the thorough-going reaction which is repressing rather vigorously the revolutionary wave of post-war years. Then society was in a chaotic state, and ecstatic prophets announced that this chaos would give birth to an entirely new world. Artists also cherished the idea of fertile chaos, and they sought something absolutely new—unknown forms, unseen colors, a new magic, a redeeming formula.

"But those were dreams. Revolution could not solve social problems, and all the redeeming formulas proved rather disappointing. So revolution was more and more disqualified; one lost courage and began to respect facts. The 'new objectivity' is the same thing translated into art. But realism, which is the only possible political principle, happens to be a quite mediocre artistic principle. The works made according to it do not arouse indignation, but they are worse. They are tedious."

## Great Growth Is Forecast

The skipper of the funny column of the Cincinnati *Enquirer* quotes this headline from a New York paper, "Association of Women Painters," and follows it with this comment, "Find one not qualified to join!"



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America and Great Britain.....Peyton Boswell

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The Near East ..... Sotirios S. Lontos

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*A Pledge*

Thanks to the friends it has so quickly made, THE ART DIGEST is now well on its way toward its first 10,000 subscribers. Along with the subscriptions have come hundreds of personal letters to the editor—letters of congratulation, letters of encouragement, letters urging that the present standard be maintained, letters, all of them, promising aid.

After all, it is the ideal that counts. The feelings that were mine and the hopes that were mine as I planned the first number of this magazine seem to have imparted themselves to all whom it has reached. And, out of a grateful heart, I want to give this pledge:

THE ART DIGEST will continue to be, as long as I live, a faithful compendium of the art news and opinion of the world; neither the editor's personal prejudices nor those of anyone else will be permitted to have any weight in its contents; and neither advertising nor any pecuniary consideration will be allowed to affect the editorial judgment.

THE ART DIGEST is neither an antagonist nor a protagonist of any movement or "school", and it cannot heed those who would exclude either modernism or academicism from its columns—not so long as either academicism or modernism continue to be written about in the important newspapers and magazines of the world.

I feel that my life has come to its fruition in THE ART DIGEST. I will guard its ideals and its standard as I would my life.

—PEYTON BOSWELL.

**Berninghaus Wins Another Prize**

Oscar E. Berninghaus, who was awarded the second Altman prize at the winter exhibition of the National Academy of Design, won first prize at the salon of the Arizona State Fair, in Phoenix, with "The Cottonwoods of the Pueblo."

**Chicago Gaulois Gallery**

Paul Gaulois, formerly director of the Painters and Sculptors Gallery in New York, has launched the Gaulois Gallery in Chicago, at 104 East Oak street, with an exhibition of works by twenty Chicagoans.

**Trying to Do Justice to Joseph Pennell**

"Trains That Come and Trains That Go," by Joseph Pennell. Courtesy Metropolitan Museum of Art.

The evil things that men say live after them.

Not one of the New York critics who wrote about the Joseph Pennell memorial exhibition at the Metropolitan Museum of Art forgot the acrimonious character of the man—he had clashed with almost everybody who wrote—but to their credit it must be said that they did very well in not allowing the artist's unforgotten personality to influence their conception of his life-work. They were pretty well agreed that Pennell was a super-illustrator, a master in revealing the surface of things, faithful to the point of keeping his own personality out of his art, a great teacher of technique, yet without the quality which the world calls inspiration. Most of them, too, are of the opinion that, in view of the antagonisms the artist so persistently fostered, it is difficult for the present generation finally to judge him.

Philadelphia's proud memorial to Pennell comprised 1,400 items, but the Metropolitan Museum stressed quality rather than quantity, and showed 150 examples, devoting a room each to his four media—etchings, lithographs, drawings and water colors.

Henry McBride in the *Sun* started his review with a characteristic paragraph, and afterward quoted generously from the article written for the museum's *Bulletin* by William Ivins, the curator of prints. Mr. McBride said:

"The late Joseph Pennell was not one to hide his work under a bushel. As an artist he was peculiarly practical and not only knew pretty definitely what he was about when he took pencil in hand, but also knew where the finished result was to be placed. As a consequence almost everything he did was placed. We saw it all. He talked about it. We talked about it. And now there is no new thing to be said about it."

Helen Appleton Read in the *Brooklyn Eagle* said: "The opinion that Joseph Pennell, because of his extreme combativeness and intolerance, was an egotist and a revolutionary is, however erroneous, nevertheless the one generally accepted—an opinion which his verbal fisticuffs with fellow artists, the public and his critics helped to

foster. Unquestionably Pennell loved a fight. Being a born journalist, if a graphic one, he knew how to provide excellent copy, and he saw to it that his combats were well reported. \* \* \* Yet in the collection of etchings, lithographs and drawings which makes up the memorial exhibition there is no trace of a passionate personal point of view, of a vivid imagination transforming the universe with its own color. Pennell was essentially a craftsman and a graphic reporter of facts—a super-reporter, in that he was unfailingly able to set down the dramatic aspect of a scene without falsifying or magnifying its essential quality."

Royal Cortissoz in the *Herald Tribune* made this estimate: "Pennell's whole story is that of an instructive draftsman. The value of his work resides largely in the ease and certainty with which he made his drawings. The language of line was at his finger tips, and, with it, the spirit of the craftsman."

In the *Christian Science Monitor* Ralph Flint wrote: "Pennell's place in art is first and last as illustrator par excellence. He observed and recorded in almost endless sequence the many absorbing spectacles of travel and industry that occurred within his day. He roamed extensively; and as the years went by, his concern with the spectacular labors of mankind grew more and more acute. His labors took him far and wide, wherever a notable and concrete example of human handiwork was to be found."

It remained for Mr. Ivins, who had been the object of ferocious attacks by Pennell, to say the finest things about the dead artist. In the museum's *Bulletin* he declares that Pennell "did more for the future of graphic arts in this country than any other one man. Whatever the critics may say of him, whether they rank him high or low, this they can never take away from or deny—that his example, his teaching and his writing are factors with which every historian of the graphic arts in America will have to deal."

Pennell was, according to Mr. Ivins, the pictorial laureate of the last phase of the industrial revolution.



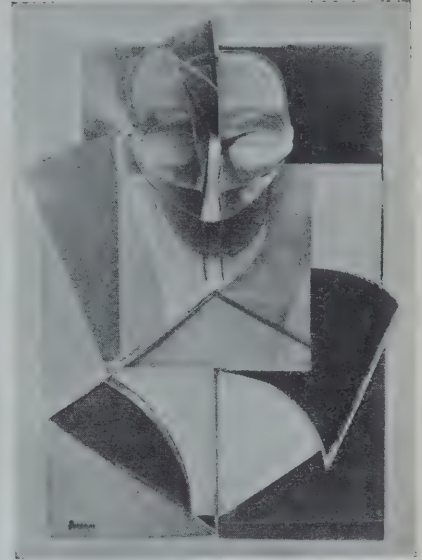
# Brooklyn, City of Homes, Has Another Revel in Abstract Art



"Industry," by Otto Gutfreund (Czechoslovakian).



"Girl with Parrot," by Suzanne Phocas (French).



"Portrait of Marcel Duchamp," by Pevsner (Russian).

Modern art is still anathema to many persons, who look upon the experimentors who produce it either as lunatics or as wilful enemies of civilization.

The Brooklyn Museum is now holding an international exhibition of modern art under the auspices of the Société Anonyme. THE ART DIGEST, being merely a "digest," has no prejudice one way or the other. It reproduces four of the exhibits on this page, and, by way of text, will quote from two conservative "home" newspapers, the New York Times and the Brooklyn Eagle.

Helen Appleton Read in the *Eagle* makes the assertion that "no one with an atom of artistic sophistication but admits the vitality and significance of modern art." Again she says: "The artists who practice abstract art—and their number is not increasing, for art is showing a growing tendency to concern itself with life—fill an important role. They keep the world reminded of the beauty inherent in pure form and line; they keep before the public the fundamental truths which modern art re-established and re-emphasized."

In beginning her article Mrs. Read says: "The Brooklyn Museum is probably less inhibited, less bigoted as to what constitutes the eternal truths of art than is any other museum in the country. In those now far distant days when modern art was italicized and the subject of passionate controversy, the Brooklyn Museum presented the point of view of the open and inquiring mind. It was the first museum to show the outstanding exponents of modern art in Europe, which, when being shown in dignified and non-controversial surroundings, helped extensively toward bringing about a sane and intelligent attitude of mind on a polemical subject.

"The museum has not altered its policy one jot. When the Société Anonyme, as represented by its president, Miss Katherine Dreier, wished to show an international exhibition of modern art for the purpose of proving as Miss Dreier states in her foreword to the catalogue, 'That modern art has become universal and that instead of dying out, as its enemies are constantly proclaiming from the housetops, it is growing in strength and vigor,' the Brooklyn Museum opened its doors.

"Director Fox, who writes an introductory note to the catalogue, makes the following statement about the museum's attitude: 'The museum is a forum wherein are carried on by graphic examples artistic discussions.' Miss Dreier, with the aid of Marcel Duchamp of France and Vassili Kandinsky of Russia, has assembled an exhibition representing twenty-two nations and numbering 307 paintings and sculptures. Whether or not it proves her point, which is that modern art is growing, the exhibition is a stimulating and vital affair.

"The bright colored and austere black and white arrangement; the pieces of sculpture, which look like strange new machines; the arrangements made of pieces of metal, mirrors and paper are stimulating and provocative, no doubt. There is a tonic quality to the galleries. Some of the abstractions have a brazen, tumultuous effect; others a cold reasonableness, which is all very excellent for disturbing a complacent attitude towards art. They clear away cobwebs and stir the imagination. But to what? To thinking how the next picture or plastic may gain in construction, design, restraint and craftsmanship. Not to go and do likewise."

Elisabeth Luther Cary, the *Times* critic, writes: "Some of these artists, Marcel Duchamp, Albert Gleizes, Jean Mertzinger, Fernand Léger, Francis Picabia, Jacques Villon, Brancusi, started on their path enough years ago to make the difference between youth and middle age. It is all the better that their work should be shown in its recent development and modifications. To lift one's self out of a rut and start a new rut of one's own involves not only initiative but energy, determination and force, and the mere fact that a new rut has been rather deeply dug by the innovators of fifteen or twenty years ago definitely proves the existence of these qualities in the men who jumped out and stayed out of the settled groove.

"The more we try to explain them the more we get them wrong. Usually their meaning is far too simple for explanation. It may be merely that they desire, as artists always have desired, to make us feel with our eyes as we feel with our fingers.

"In the meantime to ramble through the galleries uninstructed is a vivacious exper-

ience. It is possible for the least initiated, looking at these works of artists quite simply, to enjoy whatever they offer, to discern characteristics held in common with both older and newer forms of art. The supreme virtue of proportion is neither invented by these schools nor obscured by their formula."

The exhibition will last until Jan. 2.



"Decoration in Metal," by Archipenko (Russian).



## Enter, the "Blackfoot Colony" of Artists



"Small-Woman," Blackfoot Indian, by W. Langdon Kihn.

There is a newcomer among the nation's various "colonies" of artists. This time it is the "Blackfoot colony" of Glacier National Park. For many years a single artist was the artistic protagonist of the Blackfoot Indians, the veteran Edwin Willard Deming, who years ago was adopted by the tribe. More recently the young painter, W. Langdon Kihn, of New York, and Mrs. Kathryn Leighton, of Los Angeles, made the Blackfeet their specialties. And now five artists at the request of the Great Northern Railroad have passed a season at work in the Park. They are Mr. Kihn, Mrs. Leighton, Mrs. Caroline Gibbons Granger, Guy Wiggins, and Mrs. Elsa Laubach Jenne.

Mrs. Granger in a letter to Mary L. Alexander printed in the Cincinnati *Enquirer* says: "This is an experiment in publicity fostered by the heads of the Great Northern, Louis Hill and Mr. Budd, both of whom are interested in art and also in the Indians and old landmarks of the Northwestern country." Mrs. Granger will soon show her Blackfeet subjects in Cincinnati.

A collection of twenty of Mrs. Leighton's paintings, purchased by the Great Northern, according to M. Urmy Sears writing in the Pasadena *California Southland*, will be sent on an exhibition tour with a lecturer who understands their import. The group was shown recently at the Biltmore Salon in Los Angeles, and Alma May Cook in the *Evening Express* wrote:

"Mrs. Leighton has painted the soul of the people as imbedded in their ceremonials. She has made the ceremonial life pictorial, for it was primarily the former which she set out to paint, and it is a combination with the pictorial which she has achieved in what is easily the best work she has yet accomplished."

Word comes from Montana that Mr. Kihn is soon to return to New York with another collection of portraits and figure studies. Last August a group of his Blackfeet subjects was exhibited at the opening of the Great Northern Railway Building in New York. "His work," says a writer, "is an important contribution to the history of the American Indian and for that reason is of interest not only to the art lover and critic but to the ethnologist as well."

Mr. Kihn's work has reminded some art lovers of Holbein, and the reason is evident from the reproduction shown herewith. There is a similarity in hard and faithful representation, but no imitation, as one critic has pointed out. Modern decoration and modern feeling for the third dimension are characteristics. The artist has been among the Blackfeet since last April.

## Attacks Prize Winners

In a second consideration of the thirtieth annual exhibition of American painting and sculpture at the Chicago Art Institute, Miss Eleanor Jewett, the *Tribune's* critic, is of the opinion that the three main awards were ill-placed, and asserts that the pictures by George Luks, Charles Hopkinson and Eugene Speicher are undeserving of the honors given them.

"The most pretentious prize in the list," she says, "was given to a simple study, scarcely more than a study, a perfectly frank, definite, unassuming painting of an Italian boy playing an accordion and lustily singing to its bleating chords. The painting is barely finished. The eyes are suggested, not painted. The artist, of course, George Luks, has a name. He does this type of work. He has, however, given us the pleasure several times of seeing more finished pieces, which failed to catch the rewarding eye. One senses 'The Player' as a quick, aggressive achievement, more or less thrown on the canvas, with no nuances, no subtleties, no searching for more than surface values. As an illustration of broad painting, of deliberate realism, of art stripped of all fine feathers, the picture is a success. However, it does seem a far cry from that to the fact of its being the most honored picture in the rooms, the win-

ner of the most important prize of the Art Institute year.

"Take next the nude which was given the Potter Palmer gold medal and \$1,000. It is by Eugene Speicher and is the property of the Des Moines Association of Fine Arts. She is, the model, a most improper lady, hard, bold, flaunting her undress in the arrangement of her scarf. It is one of the most tiring paintings of nudes, because of its obviousness, that has been met with by most of us in many a long day. You cannot miss her carnal appeal. To be honest, it is an appeal which repels more than seduces.

"For a third example of absolutely unimaginative painting, consider the winner of the third important prize, 'Family Group,' by Charles Hopkinson, awarded the Mr. and Mrs. Frank G. Logan medal and \$1,000. Whatever the reason, there is something—is it finesse?—lacking that makes it just miss being the painting it should be with the Logan medal stamping its excellence."

## A Large Order for a Poet

Of pictures I should like to own

Titians and Raphaels three or four—

I love so much their style and tone,—

One Turner, and no more,—

A landscape, foreground golden dirt,

The sunshine painted with a squirt.

—Oliver Wendell Holmes.

## Japan's Pride

Raizo Kanda, a Tokyo banker who earlier in the year purchased the Matsuki collection of Japanese paintings for 300,000 yen, that they might be kept in Japan, and who generously made them available to public view, has just purchased the Matsuki collection of original wood-block color prints, says a Tokyo correspondent of the *Christian Science Monitor*. He intends that they also shall be free of access to every lover of this genre art of Japan, which reached its zenith during the Tokugawa period.

"So many of Japan's color prints have been purchased and taken to Europe or America," says the writer, "that the finest collections are now to be found abroad. Of late years Japanese art connoisseurs have made determined efforts to establish equally good collections in this country, either by the re-purchase of those abroad or by searching out the few still remaining in the out-of-the-way corners of Japan. Kojiro Mutsukata, prominent business man and son of the Genro, Prince Mutsukata, possesses the best collection in Japan at present.

"Virtually all of the most famous of the print artists are represented in the Matsuki collection, as are the various schools. It is hoped that some public-spirited Japanese will now provide a building for housing these two famous collections, one of wood-block prints and the other of original paintings."

## Gift to Los Angeles

William Preston Harrison, who already had done so much for the Los Angeles Museum, has brought back from Europe a collection of modern French art which he has offered to the museum as an entity, to be developed by him much as he has expanded the Harrison collection of American paintings, which was his first gift. The group consists, according to the Los Angeles *Times*, of water colors, pastels and drawings "by more than forty artists, the majority of them living, the list of names being practically a roster of the men who hold the limelight in France today."

In addition to this, the collector while in the East purchased for the original Harrison collection at the museum no less than ten oil paintings by contemporary Americans, including George Luks, Ernest Lawson, Carl Friesseke and Kenneth Haye's Miller.

William Preston Harrison is a son of the elder Carter Harrison, who was mayor of Chicago during the World's Fair, and a brother of Carter Harrison, who has also been mayor.

## Hopkinson in Lighter Vein

"Here obviously is an assured artist on a holiday," is the way the Boston *Transcript* comments on an exhibition of water colors by Charles Hopkinson, who recently was awarded one of the major prizes at Chicago's annual. The display, at the Copley Gallery, is entitled "From Fowey to Florence." "In a singularly happy vein," says the critic, "are these records of scenes made in Cornwall, among the Alps, along the Grand Canal of Venice and in other equally seductive spots. The exhibition shows the artist in lighter vein than that of his specialty, portraiture and figure painting."



## The "Mona Lisa"

Here is a digest of the famous story of the famous alarm over the famous Mona Lisa.

It is taken mainly from the columns of the New York *Times*, which printed literally yards of it.

The affair started on November 20, when Emmanuel Bourcier printed an article in *L'Oeuvre* to the effect that "La Joconde," better known as the "Mona Lisa," by Leonardo da Vinci, has never actually been returned to the Louvre since its theft on August 21, 1911, by the Italian Vincenzo Perugia, but that it was replaced with a clever copy.

This, according to the *Times*, threw the Parisian art world into "a high state of emotion." So circumstantial was the startling statement that a meeting of the Council of National Museums was hastily called late in the afternoon to examine all available information leading up to the recovery of the painting and the ceremony surrounding the rehanging on January 4, 1914.

Mons. Bourcier had asserted that the real "Mona Lisa" reposed in the cellar of the well known establishment of Edouard Jonas in the Place Vendome. "Journalists" rushed to the gallery. The dealer's representatives were amazed, and allowed them to search every nook and cranny. The firm was vehement in denial, and appended this bit of practical philosophy: "Bear in mind that we art dealers buy only what we think we can sell again soon. Anyone with 'La Joconde' in his possession would find it a white elephant."

Meanwhile the Museums Council completed its session and was satisfied there was no doubt about the Louvre still possessing the real "Mona Lisa."

Thus ended the first day. On the second the Parisian press indulged in a furious controversy, and Parisians by droves flocked to the Louvre to look at the Mona Lisa. Mons. Pulleon, director of Beaux Arts, authorized the *Temps* to say among other things that "fortunately the painting had been photographed and measured on both sides before the theft" and that "there is a considerable number of varied documents concerning it which are kept in a safe place," all this rendering substitution impossible.

But Mons. Bourcier continued his startling "revelation" in *L'Oeuvre*, provided a diagram of the shop with the location of the "true Joconde," cited contradictions and scoffed at the experts.

So ended the second day. On the third day Mme. Jonas in an interview asserted there was no "Mona Lisa," either copy or original, in her husband's Place Vendome shop, while dispatches from New York quoted Mons. Jonas himself as saying that the "Mona Lisa" in his cellar was the property of a high French official and not the stolen picture. Mme. Jonas in a newspaper interview was quoted as branding Mons. Bourcier "a vulgar ink-slinger," hard up for copy.

Mons. Jonas, in New York, interviewed by the *Times*, said the picture in the cellar of his Paris shop was a genuine Leonardo da Vinci, but not the "Mona Lisa." He would not divulge the name of the owner "unless justice forces me to tell." He asserted a "political grudge" was responsible for the accusations against him. Some day he hoped to bring the Da Vinci from Paris

## Angry at Expert

The bones of the old masters are continually being shaken by the experts. The latest rattlement comes from Berlin where, according to an Associated Press dispatch, Germany's most treasured work of art, the Sistine Madonna, in the Dresden Gallery, is declared not to be, in its present state, wholly the work of Raphael. This assertion is made by Dr. Moritz Steubel, German art historian, who has probed the mysteries which for centuries have veiled the origin of the masterpiece.

The New York *Sun* got angry over the matter. "To possess in the fullest degree the spirit that evermore denies seems assurance of notoriety to some of the art critics of the day. It may not bring permanent renown, but a few days' notoriety is certain to be the lot of him who exhibits it."

After referring to Herr Steubel's "findings," the *Sun* proceeds: "As if he had not done enough to insure some loss of delight to those contemplating the painting, this Teutonic historian of art dwells on other imperfections the work has acquired. If all these faults mar the great masterpieces of the past, how marvelous must have been the genius of the painters who imparted so much that survives!"

Unidentified artists, Steubel says, nearly ruined the painting after the master's death. The Virgin and Child, the aged male figure at her right and the young woman on the left are Raphael's work, but the two angels in the foreground, the draperies and the sky, he asserts, were painted in toward the end of the sixteenth century.

Steubel says the male figure is Pope Julius II, who called Raphael to Rome under his patronage in 1580. Saint Barbara, the woman in the picture, he asserts, is the Pope's niece, the beautiful Leonora Gonzaga, Duchess of Urbine. From this the historian concludes that the Madonna was really intended as a sort of private family portrait.

After the Pope's death the painting arrived at the abbey at Piacenza where it was installed as the middle window at the rear of the choir. It was at this time that the sky, the angels and the curtains, Steubel says, were painted in with entirely different oils from those Raphael used, the object being to give the effect of the Madonna descending from heaven amid the blaze of light that shot into the choir from the real windows on either side of the painting.

to New York and exhibit it in his American galleries.

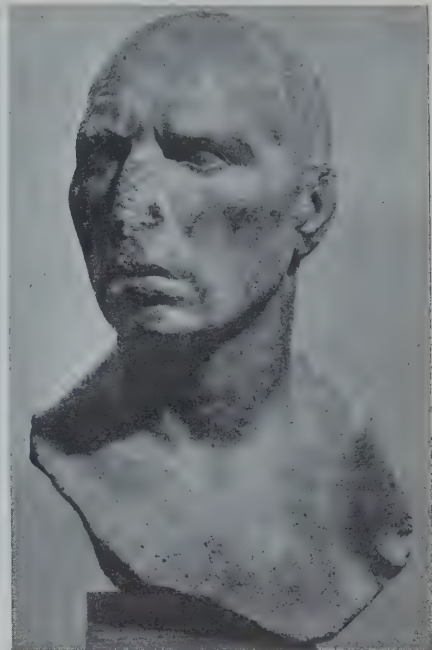
The third day closed with the plot sufficiently thickened. On the fourth day it became a thrice-told tale. Mme. Jonas, whose secretary claimed she had been grievously misreported, refused to talk.

The American newspapers then ceased to carry any information. The teapot had simmered down.

### If the National Academy—

At the international art exhibition which has just closed in Dresden, and which was described in the last number of THE ART DIGEST, 100 works of art were sold out of 1,000 shown, among which over 300 were not for sale, according to the Boston *Transcript*. Half of the works purchased were acquired by the city of Dresden, the Saxon state and the Reich.

## "The Might of Rome"



A Roman Portrait

Among the recent acquisitions of the Metropolitan Museum of Art is a remarkable sculptured portrait of a Roman. Concerning it the museum's *Bulletin* says: "It is a wonderfully vivid portrayal of a typical Roman of the old school—energetic, imperious, efficient. We feel that it was men of his calibre who brought to pass the phenomenon of the Roman Empire. But what a contrast to the sensitive, imaginative Greek physiognomies! The strength as well as the limitations of Rome are written large over this man's features.

"The lower part of the nose is missing and the lips and chin are badly battered; there are also black stains on the right side. In spite of the damage, the commanding conception and the beautiful modeling make it a highly impressive piece. We may safely say that it will rank among the best achievements of Roman artists."

## Palette of 900 Colors

An announcement of H. E. Martini's course of lectures on "Materials the Artist Uses," issued by the Grand Central School of Art (New York), contains some curious facts, interesting to artists and laymen alike. For instance, one reads that painters of ancient times had a simple palette of six colors, which has developed to a modern array of some 900 colors and names "to confuse and bewilder."

Issue is taken with the statement so often heard that the old masters had better colors to work with. "We have all their colors in better form," asserts the announcement. It is poor color sold by unscrupulous makers and lack of knowledge by the artist as to the use of pigments that is at the bottom of the trouble at the present time.

## New Gallery in Boston

Boston has a new gallery, recently opened by Mr. M. L. Walker at 818-A Beacon street with an exhibition of early American and English portraits.



# "Pinkie" and Two Other Old Masters in Michelham Sale



"Pinkie" (Miss Barrett), by Lawrence. Sold at auction, \$388,500.



"Captain Little's Children," by Romney. Sold at auction, \$110,250.



"Master Heathcote," by Gainsborough. Sold at auction, \$231,000.

[Continued from page 1]

Romney's "Miss Elizabeth Forbes" and Gainsborough's "Miss Tatton," his other purchases, to America.

The next heaviest buyer was Captain Jefferson Cohn, owner of racing stables in England, who acquired a short time ago the great Michelham mansion in London.

The prices given in the following list, which is not quite complete, are taken from the New York *Herald Tribune*, and include the English sales tax, thus representing the actual cost of each work to its purchaser.

Sir Thomas Lawrence—"Pinkie" (Miss Mary Moulton Barrett); \$388,500; to Sir Joseph Duveen. This portrait was painted in 1795 and was exhibited at the Royal Academy the same year. The subject is portrayed at full length, in white dress and pink bonnet, with flowing ribbons and sash. In it the artist, it was said, seemed "to snatch a grace beyond the reach of art." This work was given the place of honor in the Michelham catalogue, being reproduced in colors as a frontispiece.

Sir Thomas Lawrence—"Mrs. Angerstein and Child"; \$31,500; purchaser not

named. A full length portrait, of a different type from "Pinkie."

George Romney—"Anne, Lady de la Pole;" \$231,000; to Thomas Agnew & Sons, London dealers. This was the most written about picture in the collection, a portrait for which the artist received 80 guineas, and which broke the auction record in 1913, when it brought £41,300 at Christie's.

George Romney—"Lady Hamilton as Ambassador;" \$210,000; to Captain Jefferson Cohn. This is a famous work, but the title has little meaning, for Lady Hamilton did not come into prominent public life until long after Romney ceased painting portraits of her.

George Romney—"Lady Elizabeth Forbes;" \$116,000; to Sir Joseph Duveen. A small Romney, painted in 1786, and frequently exhibited during the last thirty years.

George Romney—"The Children of Captain Little;" \$110,250; to Sir James Hall.

Sir Henry Raeburn—"Mrs. Robertson Williamson;" \$123,375; to M. Knoedler & Co. This portrait created an auction record when it was bought by Duveen Brothers in 1911 for 22,300 guineas. The new price is a Raeburn auction record.

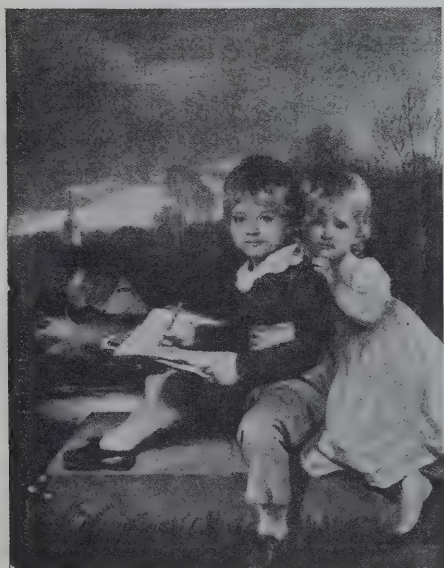
Thomas Gainsborough—"Miss Tatton;" \$231,000; to Sir Joseph Duveen. This work is typical in every way, the sitter even wearing a "Gainsborough hat."

Thomas Gainsborough—"Master Heathcote;" \$231,000; to Captain Cohn. The subject, a little boy of 4 or 5, is clothed, according to the custom of the day, in a girl's long dress.

John Hoppner—"Lady Louisa Manners;" \$78,500; purchaser not named. This picture in 1901 created a record auction price of £14,752, paid by the late Charles Wertheimer.

John Hoppner—"The Bowden Children;" \$60,500; purchaser not named. The subjects were the son and daughter of John Bowden, a former governor of the Bank of England.

Francois Boucher—"La Pipée aux Oiseaux" and "La Fontaine d'Amour;" sold as a pair for \$236,250 to Captain Cohn. These are large panels in Boucher's best manner.



"The Bowden Children," by Hoppner. Sold at auction, \$60,500.

## New York Season

The last fortnight has been replete with interesting things in New York. Besides the winter exhibition of the National Academy, the modernist show at the Brooklyn Museum, and the Pennell memorial at the Metropolitan, accounts of which appear elsewhere in this number of *THE ART DIGEST*, there have been at least five other exhibitions that have attracted the vigorous attention of the critics. Digests of their views follow.

\* \* \*

The New York writers are of a mind that the New Society of Artists has become old—and somewhat decrepit. Ralph Flint of the *Christian Science Monitor* asserts that whereas the society "spread itself comfortably over five good sized rooms" at its eighth annual show at the Grand Central Galleries, "there are hardly enough important contributions to make each wall as stimulating as it should be; there are too many moderately interesting canvases and water colors for the good of the exhibition."

"George Bellows' death, year before last," thinks the Brooklyn *Eagle*, "marked the beginning of the decline of the New Society. The next year Rockwell Kent resigned and this year finds Eugene Speicher, George Luks, Henry Lee MacFee and Maurice Sterne absent. The exhibition has the flavor of a small academy in which each member is allowed to send as much as he wants to, but with the difference that it has not even the Academy's opportunity of showing works of young unknowns."

Henry McBride in the *Sun* says "the present collection is not without its features, but, upon the whole, is quiet; the pleasures to be drawn from it are mild and not sensational." And Margaret Breuning in the *Evening Post* asks: "What's in a name?" and answers, "Absolutely nothing! When a somewhat amorphous body of *revoltes* broke off from Academy traditions some years ago to found this society, there was, undoubtedly, much to justify their title of 'new' in viewpoint and procedure. But this novelty seems to have worn off now." The *Herald Tribune* is



# Three Beautiful Canvases in the Michellham Collection



"Miss Tatton," by Gainsborough. Sold at auction, \$231,000.



"Lady Louisa Manners," by Hoppner. Sold at auction, \$78,750.



"Lady Elizabeth Forbes," by Romney. Sold at auction, \$116,000.

the only paper to praise the show wholeheartedly. "In every way it is an inspiring affair," says Mr. Cortisoz. "But we miss Eugene Speicher."

\* \* \*

One of the very important events of the season so far and one which was a real treat to art lovers was the exhibition of eighteen works by Chardin (1676-1754) at the Wildenstein Galleries. The subject just suited Royal Cortisoz of the *Herald Tribune*, and we read:

"In a period of galanterie and frou-frou, Chardin painted kitchen scenes and still life, but he is one of the aristocrats of French art, an exemplar almost of the grand style. He ennobled what he touched. He could make the picture of a dead hare monumental. It is 'Le Lievre' which we would signalize as the salient masterpiece in the show. Velasquez might have painted it, in his earlier period. The Chardin is a rare example of what magnificent technique does to envelop in beauty a subject nominally impossible. The little animal is very dead and with its sprawled hind legs anything but a prepossessing object. The accessories are few and unattractive, an old powder horn suspended from its strap and a soft hunting cap. But with these unpromising things Chardin makes a great work of art. He lingers over the hare's fur, so that you realize its quality. It is almost touchable, realism wrought to the highest pitch. But how different from the photographic rabbit nailed to the barn door! Through the alchemy of power and style, the insensate body is made magical. Sheer wizardry in paint turns the thing into a source of aesthetic joy."

\* \* \*

If Chardin was honey to Mr. Cortisoz the Rumanian sculptor Brancusi, at the Brummer Gallery, was vitriol. "These ovoid and similarly outre productions," he says, "continue to illumine the faithful. Our own impression brings back Lord Bowen's definition of Metaphysics. It was, he said, 'like sending a colored man down cellar at midnight, without a candle, to find a black cat that isn't there.'"

But Mrs. Read in the *Eagle* and Miss Breuning in the *Evening Post* pay serious tribute to Brancusi's effort to express, as

the latter puts it, "what is almost inexpressible—that is, the very essence of the subject in hand."

And Henry McBride in the *Sun* writes once more just like Henry McBride, and asserts that Brancusi, in reducing life to an "ultimate equation," "does not become a cold scientist, but remains a supreme artist. Everybody is now familiar with the much quoted aspiration of the Japanese master, Hokusai, who at the age of 80, or was it 90? admitted that he knew a great deal about drawing, but that 'if he lived to be 110' he thought he would have knowledge enough to express life in a single line.

"A Brancusi requires collaboration. Mina Loy said, in her poem, 'Brancusi's Golden Bird,' published in *The Dial*:

This gong  
of polished hyperaesthesia  
shrills with brass  
as the aggressive light  
strikes  
its significance.

"She said it, when she said, 'the aggressive light strikes its significance.' More than any other sculpture, more than any other art with which I am acquainted, Brancusi's sculpture employs a fourth dimension. The strangely destructive, strangely creative play of the lights upon Brancusi's carvings calls upon the spectator in an occult fashion to prepare with all the imaginative force at his command for the reception of an idea."

\* \* \*

"An elemental music sings through the recent water colors by John Marin, now on view at Alfred Stieglitz's Intimate Gallery. Marin's water colors, in fact, give prophetic point to Walter Pater's so logical contention that all the arts aspire to the condition of music. Only Marin's water colors do not aspire, they are music."

This is the way Miss Cary in the *Times* writes of an artist who, classed as a modernist, is now a "best seller". She continues: "Schopenhauer might have been thinking of Marin when, defining music, he wrote that the creative musician reveals the innermost essential being of the world and expresses the highest wisdom in a language his reason does not understand. For reason does not deform Marin's water colors

into slick representations of a recognizable world. Though the world is in them—soaring fingers of metal and stone, tragic three-masters and lusty seas, dancing suns and leaping trees—it is a world singing, affirming life through John Marin, her water colorist. Marin expresses his joy in life with great joyous lunges and thrusts."

\* \* \*

A large exhibition of black and white, organized by the Italian Ministry of Public Instruction, has been brought to this country and will make a tour of the principal cities under the auspices of the Italy-America Society. It had a first showing at the Whitney Studio in New York.

The *Times* sees in the display a reflex of the big Italian exhibition of paintings last January, and singles out Adolfo Wildt as "altogether the most original mind in the group."



"Mrs. Robertson Williamson," by Raeburn. Sold at auction, \$123,375.



# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Laguna Beach, Cal.

**LAGUNA BEACH ART ASSOCIATION—**  
Dec.—Paintings by Laguna artists.

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

Dec.—Early American art; 17th C. Peruvian paintings, furniture; Paisley shawls.  
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters.  
March—International exhibition, Print Makers, Society of California.

### AINSLIE GALLERIES (BARKER BROS.)—

Dec.—Landscapes, Charles L. A. Smith.  
Jan.—Paintings by Inness, Wyant, Murphy.  
Feb. 1-17—Paintings by Maynard Dixon.  
March—Exhibition, Contemporary Californians.

### BILTMORE SALON—

To Dec. 25—John Hubbard Rich.  
Dec. 27-Jan. 22—"Painters of the West."  
Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.  
Feb. 14-March 5—Kathryn Woodman Leighton.  
March 7-26—Jack Wilkinson Smith.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Aaron Kilpatrick.  
May 9-28—Barse Miller.

### CANNELL & CHAFFIN—

Dec. 5-18—Spanish subjects, Alex. Flynn.

## Oakland, Cal.

### OAKLAND ART GALLERY—

Jan.—"Twenty Modern European Artists."  
Feb.—Fifth Annual Exhibition.  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Russell.  
June—Walrich pottery.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

Dec.—Pasadena Soc. of Artists; Birren; Manoir; John Cotton; Loren Barton; Millier.  
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.

## San Diego, Cal.

### FINE ARTS GALLERY—

Nov. 15-Dec.—Loan exhibition oriental art.  
Dec.—Paintings, Zubiaurre brothers; Art Guild; illustrations, Joseph Paget Fredericks.  
Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—2nd annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

## San Francisco, Cal.

### CALIFORNIA PALACE OF THE LEGION OF HONOR—

Dec.—Loan collection 18th. C. French objects.  
Dec.-Jan.—1st exhibition, selected American paintings.

### GUMP GALLERIES—

Feb. 17-March 7—Paintings, Zubiaurre brothers.

## Denver, Col.

### DENVER ART MUSEUM—

Dec.—Paintings, Albert Gos; Hungarian prints; "Sun Paintings," Fanny Stockton.  
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club; "Paris Prize" designs, Beaux Arts Institute.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

### CYRUS BOUTWELL GALLERIES—

Dec.—Etchings by George Elbert Burr.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

Dec. 6-26—Exhibition of shawls.  
Jan. 3-30—The 1926 accessions.

## New Haven, Conn.

### PUBLIC LIBRARY GALLERY—

Nov. 16-Dec. 5—9th. exhibition of little pictures, New Haven Paint and Clay Club.

## Washington, D. C.

### CORCORAN GALLERY OF ART—

To Dec. 12—Paintings by H. Harris Brown.  
Dec. 18-Jan. 16—31st annual exhibition, Washington Water Color Club.  
Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

### GORDON DUNTHORNE—

Dec.—Etchings and drypoints by Cadwallader Washburn; etchings by 30 English and American artists.  
Jan. 5-22—Etchings, Ernest Haskell; water colors, Alice Huger Smith.

## Wilmington, Del.

### SOCIETY OF FINE ARTS—

Nov. 17-Dec. 16—Work of Delaware Artists.

## Orlando, Fla.

### ORLANDO ART ASSOCIATION—

Dec. 17-Jan. 3—Water colors, Alice R. Huger Smith.

## Atlanta, Ga.

### ATLANTA ART ASS'N (HIGH MUSEUM OF ART)—

Dec. 15-31—First view, permanent collection.  
Jan. 9-23—Exhibit, Southern States League.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

To Dec. 12—39th annual exhibition of American Paintings and Sculpture.  
Dec. 9-Jan. 24—Survey of accessions to print dept.  
Dec. 21-Jan. 24—Special exhibitions, Rene Menard, William Ritschel, Gjura Stojana, Mary Cassatt; Arts Club of Chicago.  
Jan. 1-15—Early American glass, auspices Antiquarian Society.  
Jan. 27-March 8—Chicago Society of Etchers.  
Feb. 3-March 8—31st annual exhibition, Artists of Chicago and Vicinity.  
March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; Sculpture, Paul Manship.  
April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
June 7-21—School of the Art Institute.  
June 25-Aug. 1—Chicago Architectural Exhibition League.  
July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

### CHICAGO GALLERIES ASSOCIATION—

Nov. 15-Dec. 15—Artist members.  
Dec. 20-Jan. 8—Modernist art, William Schwartz, Anthony Angarola, Minnie Harms Neebe.  
Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.  
Feb. 2-19—Stark Davis, Roy Collins.  
Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.  
March 15-April 2—Charles Dahlgreen, Frank V. Dudley.  
April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.  
May-June—Semi-annual exhibit, artist members.

### MARSHALL FIELD GALLERIES—

Jan. 10-22—Chicago No-Jury Soc. of Artists.

### CHESTER H. JOHNSON GALLERIES—

Dec.—Garden and flower pictures, Mabel Key.  
Jan.—Paintings by Leopold Survae.

### THOMAS WHIPPLE DUNBAR GALLERIES—

Dec.—Water colors, Edward K. Williams, Emily Groom.  
Jan.—Paintings by Louis Kronberg.  
Dec.-Jan.—Etchings, Warren Davis, Ryder, C. A. Schutz.

### HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE—

Dec.—Water colors, All-Illinois Society.  
Jan.—Oils, sculpture, All-Illinois Society.  
Feb.—Paintings, Henry S. Eddy.  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

## Evanston, Ill.

### GEORGIAN HOTEL—

Dec. 6-20—Paintings by Walter Ufer.

## Peoria, Ill.

### PEORIA ART INSTITUTE—

Dec.—Annual exhibition, Peoria artists.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION—

Dec.—Portraits, Henry Salem Hubbell; landscapes, Henry S. Eddy; flower paintings, Carl H. Campbell.  
Jan.—Women Painters and Sculptors Society.  
Feb.—Paintings by California Artists.

### ILLINOIS STATE MUSEUM—

To Jan. 20—The Illinois Academy of Fine Arts.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

Dec.—Paintings, William H. Singer.  
Jan.—Thumb box exhibit, Columbus Art League.  
March—Water colors, Ohio artists.  
April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE—

Dec.—Theo. C. Steele memorial; Wayman Adams, Victor Higgins, Daniel Garber, Janet Scudder.  
Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."  
Feb.—Indiana Society of Architects.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

### THE H. LIEBER CO. GALLERIES—

Dec. 6-18—Oils and water colors, Wm. Forsyth.  
Dec. 20-Jan. 1—Paintings, Wayman Adams.

## Fort Dodge, Ia.

### FORT DODGE FEDERATION OF ARTS, INC.—

Nov. 15-Dec. 15—Exhibition, Scandinavian Art.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

Dec.—Blanding Sloan prints.  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

## Brunswick, Me.

### BOWDOIN MUSEUM OF FINE ARTS—

Dec. 13-20—"Fifty Prints of the Year."

## Portland, Me.

### SWEAT MEMORIAL MUSEUM—

December—Paintings, J. Eliot Enneking.  
March—Annual Photographic Salon.  
April—Annual exhibition.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts, Grafty; color prints, Ernest Watson; paintings by Canadians.  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.  
March 9-April 3—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.

### MARYLAND INSTITUTE—

Nov. 28-Dec. 14—Exhibition of modern portraits.  
Dec. 15-27—Sketches, Evening Sun contest.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

To Dec. 24—Ballard Collection Oriental Rugs.  
Jan. 5-Feb. 1—Sculpture, Paul Manship.  
Feb.—Juliana Cheney Edwards collection of paintings.  
March 1-20—Society of Arts and Crafts.  
Apr. 6-19—Paintings, Copley Society.

### BOSTON ART CLUB—

March 16-31—Society of Water Color Painters.

### SOCIETY OF ARTS AND CRAFTS—

Feb. 15-28—Photographers' Guild.  
April 1-14—Weavers' Guild.  
April 15-30—Wax miniatures, Ruth Burke.  
May 1-14—Needleworkers' Guild.

### CASSON GALLERIES—

Dec.—Paintings of the South Seas, Harry L. Huffman; water colors of flowers, Nelly Littlehold Murphy.

Jan.—Old masters; Bellows lithographs.

### ROBERT C. VOSE GALLERIES—

Dec. 6-24—Landscapes by Walter Koeniger.

### HORTICULTURAL HALL—

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

### GUILD OF BOSTON ARTISTS—

Nov. 29-Dec. 11—Paintings, Lillian W. Hale.  
Dec. 13-24—Paintings, Frederick A. Bosley.  
Dec. 27-Jan. 8—Paintings, Charles Bittinger.  
Jan. 10-22—Paintings, Lilla Cabot Perry.  
Jan. 19-Feb. 8—Water colors, Sarah C. Sears.  
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 9-March 1—Water colors, Aiden L. Ripley.  
March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

### DOLL & RICHARDS—

Dec. 1-28—Old English sporting prints.  
Dec. 7-23—Persian art.  
Dec. 29-Jan. 11—Water colors, C. Scott White.  
Jan. 5-18—Pastels, Kate Leah Cotharin; water colors, Charles Emile Heil.  
Jan. 12-25—Paintings, A. Sheldon Pennoyer.

### GOODSPEED'S BOOK SHOP—

Dec. 6-25—Etchings and prints.

### M. L. WALKER ART GALLERY—

Dec.—Exhibition, Early Am. and English portraits.

### ST. BOTOLPH CLUB—

Dec. 13-29—Sculpture, Richard Recchia.  
Jan. 17-31—Woodward, Sutton, Lavalley.  
Feb.—Ripley, Bate, Keyes, Walsh, Parke.

## Northampton, Mass.

### HILLYER ART GALLERY—

To Dec. 12—Chinese and Korean paintings, wood carvings and pottery, lent by J. S. Olesen.

Dec. 13-20—Desiderio da Settignano photographs by Clarence Kennedy.  
Jan. 4-12—"Fifty Prints of the Year."

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

Dec.—Fall exhibition, American artists.

## Wellesley College, Mass.

### FARNSWORTH MUSEUM—

Nov. 25-Dec. 14—Work of Virginia Littlefield.



Jan. 5-Feb. 1—Reproductions of Modern Art.  
March—Etchings by Lucy Dodd Ramberg.

### Worcester, Mass.

**WORCESTER ART MUSEUM—**  
Dec. 5-26—Oriental paintings and textiles.

### Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**  
Dec. 1-20—French art of the 18th. century.  
Jan.—Annual Exhibition, Michigan artists.  
Feb.—French artists, 1830-1927.  
Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY—**  
Jan. 24-Feb. 7—Henry R. Poore.

**ATHLETIC CLUB—**  
Dec. 10-22—Grand Central Galleries collection.

### Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**  
Dec.—Exhibition, Grand Rapids artists; water colors, Raymond Crosby, Blanche McMullen.  
Jan.—Paintings, Gustave Cimotti; rugs.  
Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.  
March—N. Y. Soc. of Painters; 100 etchings.  
April—Henry R. Poore; Ethel F. Mundy.

### Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**  
Dec.—Ann Arbor artists; Coptic textiles.  
Jan.—Grand Rapids artists.  
Feb.—New York Society of Painters.  
March—Paintings from Chicago Art Institute's annual.  
April—Paintings, Henry S. Eddy.

### St. Paul, Minn.

**STEVENS ART GALLERY—**  
Dec.—Etchings, bronzes, Emil Fuchs; etchings, drawings, Ralph Fletcher Seymour; paintings, Christian Abrahamsen, Hayley Lever, Fred G. Gray.  
Jan.—Works by St. Paul artists.  
Feb.—Flower paintings, Mrs. Barnes.

### St. Louis, Mo.

**ST. LOUIS ARTISTS' GUILD—**  
Nov. 14-Jan. 10—Annual exhibition.

**SHORTIDGE GALLERY—**  
Feb. 14-March 7—Henry R. Poore.

### Omaha, Neb.

**ART INSTITUTE OF OMAHA—**  
Dec.—5th annual exhibition, Nebraska artists.  
Jan.—George Bellow's memorial.

### Santa Fe, N. M.

**SANTA FE MUSEUM—**  
Dec.—Olive Rush, Warren E. Rollins, Naomi Nelson, Effie Hart.

### Montclair, N. J.

**MONTCLAIR ART MUSEUM—**  
Jan.—Paintings by the "Cragmoor Group."

### Newark, N. J.

**F. KEER GALLERIES—**  
Dec.—Mezzotints, etchings, water colors.

### Albany, N. Y.

**INSTITUTE OF HISTORY AND ART—**  
Jan. 7-27—Paintings, Alice R. Huger Smith.

### Brooklyn, N. Y.

**BROOKLYN MUSEUM—**  
Nov. 20-Jan. 2—International exhibition of modern art, arranged by Societe Anonyme.  
Dec. 7-Jan. 2—11th. annual exhibition, Brooklyn Society of Etchers.  
Jan. 9-31—Woodcuts by Gordon Craig.  
Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings.

**BKN. SOCIETY MINIATURES PAINTERS—**  
March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**  
Dec. 8-31—Reproductions of Holbein drawings; 16th century textiles.  
Jan. 6-22—Paintings by Olaf Olsen.  
Jan. 27-Feb. 16—"The Painters and Sculptors."  
Feb. 22-March 11—Marine paintings, Whitney Hubbard.  
March 3-24—"Fifty Books of the Year."  
To Dec. 20—Water colors. A. O. Lamplough.  
March 30-April 27—Bkn. Society of Artists.

### Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**  
Dec. 10-Jan. 9—Int'l Water Color Exh'n.  
Dec. 15-Jan. 15—Sixty Canadian paintings.  
Jan. 15-30—Buffalo Camera Club's salon.  
Jan. 20-Feb. 14—Buffalo Soc. of Artists.  
Feb.—International Modern Exhibition.  
April-May—Selected American paintings.

### Elmira, N. Y.

**ARNOT ART GALLERY—**  
Jan.—Paintings by Sigurd Skou.  
Feb.—Etchings by Alfred Hutt.  
March—Water color flower subjects.  
April—Water color exhibition.

### New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**  
Nov. 27-Dec. 10—Winter exhibition, National Academy of Design.  
Jan. 3-16—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.  
Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.

Feb. 21-March 6—36th annual exhibition, National Association of Women Painters and Sculptors.  
March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**  
Nov. 9-Jan. 2—Joseph Pennell memorial.  
Dec. 4-Jan. 5—American industrial art.  
Jan. 17-Feb. 27—Swedish contemporary decorative art.  
Jan. (begins 10th)—Embroidered waistcoats.

**GRAND CENTRAL PALACE—**  
Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**  
Dec.—Mary Cussatt's drypoints and color prints.

**THE ART CENTER—**  
Dec.—"Fifty Illustrated Books."  
Dec. 1-14—Jugo-Slav paintings; Cowan pottery; Japanese prints; Oriental jewelry.

Dec. 16-31—N. Y. Society of Ceramic Arts.  
Jan. 1-30—International Cotton Exposition.  
Feb. 1-15—Paintings by Twelve Japanese Artists.

Feb. 1-28—Commercial printing, American Institute of Graphic Arts.  
April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.  
June—International Salon of Photography.

**MUNICIPAL ART GALLERY—**  
Jan. 9-Feb. 14—Annual Exhibition, Association for Culture.  
Feb. 19-Mch. 6—Exhibition, The Painters and Sculptors.

**SOCIETY OF INDEPENDENT ARTISTS—**  
March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**SALMAGUNDI CLUB—**  
Nov. 26-Dec. 19—Annual, thumb box sketches.  
Jan. 21-Feb. 4—Annual auction exhibition.  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.

**MACBETH GALLERIES—**  
Dec. 7-27—Water colors, etchings, bronzes.  
Dec. 28-Jan. 10—Mystic (Conn.) group.  
Jan. 11-31—Landscapes, Chauncey F. Ryder.  
Feb. 1-14—"Thirty Paintings by Thirty Artists."

**HOWARD YOUNG GALLERIES—**  
To Dec. 11—Marines by Gordon Grant.  
Dec. 11-31—Group of American and foreign masters.

**EHRICH GALLERIES—**  
Dec.—"Paintings of the Madonna."

**MONTROSS GALLERY—**  
Nov. 22-Dec. 11—Paintings, Robert Hallowell.  
Dec. 13-24—Paintings, Marion Monks Chase.

**KNOEDLER GALLERIES—**  
To Dec. 18—Paintings of "Childhood in Art."  
To Dec. 11—James McBey etchings.  
Dec. 13-31—Old French and English color prints.

Dec. 27-Jan. 8—Water colors of flowers, Mrs. A. Stewart Walker.

**ARTHUR ACKERMAN & SON—**  
Nov.-Dec.—Water color drawings by Rowlandson, Elyse Lord, J. D. Knap.

**DUDENSING GALLERIES—**  
To Dec. 11—Paintings by Xander Warshawsky.  
Dec. 13-Jan. 1—Water colors by John Kellogg Woodruff, Henry Winslow, Herman Trunk, Jr.

Jan. 3-22—Paintings by William Schulhoff.  
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.  
Feb. 14-March 5—Paintings by Clarence Johnson.

March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.  
March 28-April 16—Paintings, Thelma Cudlipp Grosvenor.

April 18-May 7—Paintings, Zubiaurre brothers.

**GAINSBOROUGH GALLERIES—**  
To Dec. 15—George P. Ennis, Edmund Greacen.

**INTIMATE GALLERY (Anderson's)—**  
To Jan. 15—Recent developments by John Marin.

**WILDENSTEIN GALLERIES—**  
Jan.—Modern paintings, Ingres to Picasso.

**THE GALLERY OF P. JACKSON HIGGS—**  
Dec. English and Dutch portraits by old masters; Italian and Flemish primitives.

**THE NEW GALLERY—**  
To Dec. 18—Paintings by Edward Bruce.  
Dec. 21-Jan. 8—Paintings by Merton Clivette.  
Feb. 15-March 5—Paintings by Thomas H. Benton; mural designs, History of America.

**FREDERICK KEPPEL & CO.—**  
Nov. 23-Dec. 30—Etchings by Joseph Pennell.

**ARTHUR H. HARLOW & CO.—**  
Dec.—Etchings of dogs, Marguerite Kirmse.

**AINSLIE GALLERIES—**  
Dec. 1-15—Portraits, Margaret Fitzhugh Browne; landscapes, R. F. Bunner; landscapes, Rosamond E. Smith.

**KENNEDY & CO.—**  
Dec.—Old English color prints after Morland.

**FERARGIL GALLERIES—**  
Dec. 5-19—Water colors, Taber Sears; silhouettes, Baroness Maynell.

**BABCOCK GALLERIES—**  
Dec.—Cabinet paintings, American artists.

**BRUMMER GALLERY—**  
Nov. 15-Dec.—Sculpture. Constantin Brancusi.

**GRAND CENTRAL GALLERIES—**  
Dec. 9-24—Screens, Robert Chandler; paintings, Dean Cornwell, Roy Brown.

**ARDEN GALLERY—**  
Until Jan. 1—"Conquest of Mexico" murals, by Victor White.

**WEYHE GALLERY—**  
Dec. 6-18—Drawings, Mario Toppi; sculpture, S. Moselsio.

Jan.—Paintings by Alfred Maurer.  
**N. Y. LEAGUE FOR HARD OF HEARING—**  
Jan.—Paintings, Pauline B. Williams.

Feb.—Landscapes, Natalie Peck.

**CATHERINE LORILLARD WOLFE CLUB—**  
Dec.—Summer work by members.

**ARTISTS GALLERY—**  
Dec.—Group exhibition, Modern Americans.

Jan.—Paintings by John Carroll.

**HENRY REINHARDT & SON—**  
To Dec. 11—Modern French paintings.

Jan. 15-31—Loan exhibition of old and modern masters, El Greco to Matisse.

**HOLT GALLERY—**  
To Dec. 11—Paintings, Cora Brooks and Helen K. McCarthy.

**ANDERSON GALLERIES—**  
To Dec. 25—Paintings by Bernard Boutet de Monvel.

**SOCIETY OF ARTS AND CRAFTS—**  
March 1-10—Photographers' Guild.  
April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

**MARIE STERNER GALLERIES—**  
Dec.—Paintings, drawings, old and modern.

**F. VALENTINE DUDENSING—**  
Dec.—Water colors by Pajot.  
Jan.—Retrospective exhibition, Henri Matisse.

### Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

### Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
Dec.—Paintings by Sigurd Skou.  
Jan.—Etchings, statuary, Emil Fuchs.  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

### Yonkers, N. Y.

**YONKERS ART ASS'N (Yonkers Museum)—**  
Nov. 15-Dec. 20—Small paintings, sculpture.

### Akron, O.

**AKRON ART INSTITUTE—**  
Dec.—Paintings by Scott; Persian rugs.  
Jan.—Enneking exhibition.  
Feb.—Exhibition, Adams, Garber, Higgins.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists.

### Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
Dec.—Duveneck Society; etchings by Zorn; international water color exhibition.  
January—Ohio Water Color Society.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES—**  
Jan. 17-29—Paintings, Charles C. Svendsen.  
Feb. 14-26—Paintings by Reginald Grooms.  
Feb. 28-March 12—Paintings by Frank Myers.

**TRAXEL GALLERIES—**  
Nov. 29-Dec. 11—J. H. Sharp, of Taos, N. M.

### Cleveland, O.

**CLEVELAND MUSEUM—**  
Nov. 30-Jan. 4—Ralph T. King memorial.  
Jan. 4-Feb. 14—For'n section Carnegie Int'l.  
May—Cleveland Society of Artists.  
June—Contemporary American paintings.

**LINDNER ART GALLERY—**  
Dec.—Annual exhibition, Womens Art Club.

### Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
Dec.—Paintings, Carl Lawless, Arthur Meltzer; annual thumb-box show, Columbus artists.  
Jan.—N. Y. Society of Painters.  
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.  
March—Paintings from the Sesqui-Centennial.  
April—Historic textiles from Brooklyn Museum; theatre art and masks.  
May—17th annual exhibition, Columbus Art League; paintings, Harry J. Westerman.

### Dayton, O.

**DAYTON ART INSTITUTE—**  
To Dec. 14—Landscapes by John J. Enneking.  
Dec. 12-30—Sixty Prints (Providence, R. I.).  
Dec. 15-Jan. 2—Ohio Water Color Society.  
Dec. 31-Jan. 26—Persian Shawls; Birdseye View of Coinage.  
Jan. 4-23—Loan exhibition, Portraits of Daytonians.  
Jan. 25-Feb. 18—Dayton Women Painters.  
Jan. 28-Feb. 17—Bronze reproductions, Greek and Roman sculpture; wax relief portraits, Ethel Frances Mundy.  
Feb. 20-Mar. 14—C. O. Woodbury's etchings,

[Concluded on next page]



## Glozel Controversy

The controversy over the Glozel tablets, described in the 15th November number of THE ART DIGEST, still continues. The archaeologist, Camille Julian, and his adherents, maintain that the inscribed tablets belong to the Early Christian part of the Gallo-Roman period, and that the fact they were found with genuine neolithic weapons and relics is explained by the theory that the Christian peasants retained these earlier objects as part of a surviving fetish worship; hence all were buried together.

"Mons. Julian," says a dispatch to the New York *Herald Tribune* "after months of labor, has revealed that the crude lettering is nothing more than the love incantations of Latin peasants. Roman swains carving love messages to their sweethearts caused all the fuss in scientific circles, where it was hoped important revelations would be forthcoming."

## The Great Calendar

[Concluded from preceding page]

lithographs; Joseph Pennell lithographs.  
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
Apr. 6-24—Swiss pictures, Albert Goss.  
Apr. 30-May 25—European posters.  
June 7-28—N. Y. Society of Painters.

### Toledo, O.

**TOLEDO MUSEUM OF ART—**  
Dec.—Ohio-born women artists.  
Dec. 15-Jan. 16—Fjaestad exhibition.  
Jan.—Black-and-Whites, Italy-America Society.  
Feb.—Dewitt and Douglass Parshall; Ohio water color show; Toledo Camera Club.  
March—Canadian artists.  
April—Ninth annual Toledo exhibition.  
June-Aug.—15th. annual exhibition of paintings by American artists.

### MOHR GALLERIES—

Dec. 11-Jan. 5—Exhibition, modern American paintings.  
Jan. 5-15—Helen J. Niles.  
Feb. 15-March 1—Harry Leith-Ross.  
March 1-15—Chester Hayes, French landscapes.  
March 15-April 1—Henry R. Poore.  
April 1-15—The Athena Club.

### Erie, Pa.

### ART CLUB OF ERIE—

Jan.—Paintings by five artists.  
Feb.—Paintings by Taos group.  
March—Exhibition, Erie artists.

### Philadelphia, Pa.

### PENNSYLVANIA ACADEMY OF THE FINE ARTS—

Nov. 8-Dec. 12—Philadelphia Water Color Club; Pennsylvania Society of Miniature Painters.  
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

### THE PENNSYLVANIA MUSEUM—

Dec.—Objects from Paris international exhibition Modern Decorative and Industrial Arts.  
Dec.—Chinese paintings, Sung and Ming.

### THE PRINT CLUB—

Dec. 6-24—Christmas exhibition.  
Dec. 27-Jan. 2—Etchings by William Strang.  
Jan. 3-17—"Fifty Prints of the Year."  
Jan. 19-29—Prints of cats by modern masters.

### SOCIETY OF ALLIED ARTS—

Dec. 1-15—Work by Zwick, Beacham, Braymer, Connor, Linke, Lyons, Nelson.  
Dec. 15-31—Work by Nordenheim, O'Brien, Koller, Hofstetter, Blum, Pietz, Renner, Richter.

Jan. 1-15—Work by Mason, Lovegrove, Stewart, Sutton, Molind, Till, McKinney, Mann.

### ART CLUB OF PHILADELPHIA—

Dec.—Thirty-third Annual Exhibition.  
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.  
Feb. 4-25—"Ten Philadelphia Painters."  
March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
April—Exhibition by painter members.

### ART ALLIANCE—

Nov. 10-Dec. 10—Paintings by John Carroll; crafts; prints.  
Dec. 10-Jan. 1—Water colors, Birger Sandzen.

### Pittsburgh, Pa.

### CARNEGIE INSTITUTE—

Feb. 10-March 10—Annual Exhibition, Associated Artists of Pittsburgh.  
March 19-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.

### WUNDERLY BROTHERS—

To Dec. 10—Etchings by Lee Hankey.  
Dec. 6-20—Frank Gardener Hale, jewelry.

## Marathon Statue May Be a Praxiteles



The "Marathon" Statue.

A bronze statue of a boy found more than a year ago twenty fathoms deep in the Bay of Marathon, on whose shore the Athenians defeated the Persians in 490 B. C., has undergone scientific treatment at the hands of chemists and now, fully restored, has been set upon a pedestal in the National Museum at Athens. Professor Alexander Philadelphus, well known Greek archaeologist, is quoted by means of a letter as follows by the London *Illustrated Daily News*:

"The statue when found was all covered with incrustations of lichen and seaweed from its immersion in the sea for some 2000 years. It was immediately taken to the National Museum at Athens, and subjected to process of cleaning and restoration, which continued up to last month, when it was set up on its pedestal. It had lain for months in a bath of water and was then put through a steam drying process, and an electric current was applied, so that not a drop of moisture should remain on its very porous surface.

"As it stands now in the Hall of Bronzes, near its companion, the Youth of Anticythera, which fifteen years ago was likewise fished up from the sea, it charms all eyes by the divine beauty of its form and expression, and the pose of the head, which recalls the supreme art of Praxiteles. The whole figure, indeed, bears the characteristics of the great sculptor of the fourth century B. C. It has all the grace of attitude and movement and those sinuous lines found in his Hermes, Venus, Eros, and the rest of his immortal works.

"It remains to say a few words on the problem of the boy's attitude. What is he doing, and what is he thinking? What was he holding on his outstretched left palm, in which a deep hole is cut; and, finally, what is the meaning of that curious gesture with the right hand? Was he pouring a libation from a jar that has disappeared? Quite impossible! Was he holding a bird and playing with it? The boy was certainly amusing himself, as his age denotes, with some toy that must have been of a size and weight proportionate to the big nail fixed in the above-mentioned hole. In view of these indications, and his gesture, I am convinced that he was playing with a top, set spinning by a string drawn away by the right hand.

"But whether he is spinning a top or playing with a bird is a matter of little importance. The great point is that we have here a masterpiece of the fourth century B. C., wholly Praxitelean in form and style, although we cannot definitely assign it to the great sculptor's own chisel."

### Providence, R. I.

### R. I. SCHOOL OF DESIGN—

Dec.-Feb.—Early Am. furniture by John Goddard.  
Dec.—F. A. Turner collection of Oriental rugs.  
Jan.—Joseph Pennell memorial exhibition.  
Feb.—"Fifty Prints of the Year."

### PROVIDENCE ART CLUB—

Dec. 7-26—Annual show, little pictures.  
Jan. 4-16—Hope Smith, W. H. Drury, John Frazier.

### Charleston, S. C.

### GIBBES MEMORIAL GALLERY—

Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

### Memphis, Tenn.

### BROOKS MEMORIAL ART GALLERY—

December—Memphis artists; Birren.  
January—Canadian artists; American illustrators; historic laces; wax miniatures, Ethel Frances Mundy.  
February—Paintings from Metropolitan Museum; Turkish and Indian shawls; drawings, Lillian W. Hale.  
March—Max Bohm.  
April—George Bellows Memorial.  
May—William Ritschel; "100 Etchings."  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.

### Houston, Tex.

### MUSEUM OF FINE ARTS—

Dec.—Prints, Baumann; oriental rugs.  
Feb.—George Bellows Memorial.  
April—Houston Painters and Sculptors.

### Fort Worth, Tex.

### FORT WORTH MUSEUM OF ART—

Jan. 5-Feb. 5—Annual exhibition of paintings.  
May 5-June 5—20th annual, Texas Artists.

### Madison, Wis.

### MADISON ART ASSOCIATION—

Dec. 1-Jan. 15—Paintings, William S. Schwartz.  
Jan. 15-Feb. 15—Paintings, Willard Metcalf.

### Norfolk, Va.

### NORFOLK SOCIETY OF ARTS—

Dec.—Exhibition from National Arts Club.  
Jan.—Loan exhibition of arts and crafts.  
Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

### Milwaukee, Wis.

### MILWAUKEE ART INSTITUTE—

Dec. 1-15—Textiles, prints, Lucy Fletcher Brown.  
Dec.—Sculpture, Emil Fuchs; paintings, Willard Metcalf, Emil Fuchs, Eugene Higgins, Gertrude Copp.  
Dec. 15-Jan. 15—Paintings, Elmer A. Forsberg.  
Jan.—Persian pottery; art for children; paintings, George H. Macrum; water colors, Winthrop Turney.  
Jan. 15-Feb. 15—Sculpture by Louis Mayer.  
Feb.—Nat. Ass'n of Women Painters and Sculptors; paintings, Gustave Cimiotti; paintings selected by Louis Bliss Gillet.

### MILWAUKEE JOURNAL GALLERY—

Dec., Jan. & Feb.—Tenth quarterly exhibit—Paintings by 16 members of Madison Art Association.  
March—Portraits by Merton Grenhagen.



# The ART DIGEST

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## London Newspaper Aims Sarcasm at Borglum's Mountain



Three views of Gutzon Borglum's model for the Mount Rushmore national monument depicting Washington, Jefferson, Lincoln and Roosevelt. The latter is to be on the other side of the mountain from the one represented here.

Geographically it is a long way between Kansas City and London, and apparently it is also a long way between their points of view, for whereas the Kansas City *Star* prints a long and sympathetic first page

story, with four columns of illustrations, about the colossal Gutzon Borglum sculptures that are to be carved on the nose of Mount Rushmore, in the Black Hills of South Dakota, the London *Daily Telegraph*

thinks the plan in such bad taste that it devotes a 500-word sarcastic editorial to it.

"The mission of giving America a national type of monument that will be as characteristic as the pyramids were of Egypt or the cathedrals of mediaval Europe," is the way the *Star* refers to Mr. Borglum's idea.

"We are bound to condemn the whole plan," says the *Telegraph*, and shudderingly it has a vision of England transformed. "Imagine our cliffs, our hill-sides," it exclaims, "carved with colossal monuments of the heroes and the art of yesterday, Beachy Head shaped into an immense Albert Memorial, and Dover Cliff a range of mammoth statesmen and philanthropists, alternately trousered and décolletés in bath-sheets!"

In this digest of the two expressions, the English newspaper will be disposed of first. Even those Americans who agree with it basically will resent the sneer that lies behind the writer's pen.

"Some people do not like our London statues," it begins. "But we shall ever maintain that there are queerer things in the world. The dowdiest Victorian frock-coat and trousers, yea, even Mr. Cobden in Camden Town, is not so strange a product of the human intelligence as George Washington in South Dakota. With that famous state we have hitherto been inadequately acquainted. That it took long since a leading place in the divorce industry, that it is known among its familiars as the coyote state, had thus far seemed all the information necessary. But there must be great minds in South Dakota. It has invented a kind of sculpture which, in spite of all the

## Boldini Stricken

Monet is dead and Boldini, his opposite, at the age of 80, lies stricken, with wandering reason. The London *Daily Telegraph's* Paris correspondent says:

"The octogenarian portrait-painter Boldini, who has been called the master illustrator of Parisian elegance, lies seriously ill at his home in Paris. For some time past the artist had lived in almost complete seclusion in his house in the Boulevard Berthier, and was so jealous of his solitude that he dismissed his servants and ceased all relations with his friends, the only people admitted to his hermitage being two young women who watched over him by turns. Last night, when the house was locked and in darkness, neighbours heard Boldini groaning, and when the door was forced open by the police the painter was found lying in the hall, where he had been stricken with an apoplectic seizure. His condition is grave."

## Find a Fresco Masterpiece

Italy has discovered another neglected fresco under a coat of whitewash, says the Boston *Christian Science Monitor*, this time at Treviso in the church of San Francisco. It is a fine example of the work of Tommaso da Modena, a famous master of the Fourteenth century, and represents an enthroned Madonna with Child surrounded by

six saints, all life size. Experts believe it surpasses in beauty all the other works of Tommaso. "It has now become almost a rule," says the dispatch, "to scrape walls whenever traces of color are seen, and the diligent work of researchers is often rewarded by the discovery of magnificent but unsuspected masterpieces."

## Great Spanish Exhibition

As a complement to the eucharistic congress recently held in Toledo to celebrate the seventh centenary of the famous cathedral, an exposition of religious art was inaugurated in the historic council chamber. The *Heraldo de Madrid* states that this exhibition was not confined to paintings, but comprised chalices, patens, tapestries, embroideries and banners. *La Esfera*, in a more detailed article gives the following list of exhibits:

"In this Council Chamber we may admire the tapestries, sleeves, mitres, laces, capes (among them the one which belonged to the Infante D. Sancho, and which is decorated with the lions and castles of Spain), banners, paintings by El Greco, Murillo, Bellini, Raphael, Borgoña, Titian, Tristan, Fiori, Morales, Goya and other masters, jewels, chased gold bowls, Byzantine images, the image of Santa Maria de Toledo with all its jewels and the three thousand pearls which are inlaid therein, armour, enamels, and other innumerable works of art."

[Continued on page 12]



## A Scotch Trait

A psychological review of the 65th exhibition of the Royal Glasgow Institute of the Fine Arts is given by a writer in the *London Times*, in which the Scottish character is analyzed in its relation to painting. After asserting that the Glasgow exhibition is "the most interesting of the autumn shows outside London," the critic says:

"Everything has a reason, and the reasons for the superiority of the Glasgow Institute are not far to seek. Glasgow has an old tradition not only of artistic production, but of artistic patronage. Since the Pre-Raphaelite movement there has been no concerted effort in the British Isles to compare with that of the 'Glasgow School' of the early 'eighties, when such artists as Sir John Lavery, Mr. George Henry, and Sir James Guthrie were looked upon—and not only in Scotland—as revolutionaries. Whether they were or not does not matter; the point is that their reaction from what was known locally as the 'gluepot' picture of sentimental anecdote in favor of more definitely pictorial aims had a positive as well as a negative cause. It was due in great measure to their familiarity with the works of the Barbizon and modern Dutch painters already collected in the locality by intelligent picture-dealers and private patrons.

"That the Barbizon and modern Dutch influence, though quickly overlaid, at any rate for a time, by a more decorative tendency, 'jumped' with something in the Scottish artistic temperament is suggested by the fact that the later continental movement deriving from Cézanne left the Glasgow painters comparatively unmoved. Looking round the present exhibition, one is struck first of all by its singular effect of consistency. On analysis this is found to be due to a general lack of interest in that much-talked-about 'third dimension.' The 65th exhibition of the Glasgow Institute is very conspicuously a two-dimensional exhibition.

"This does not mean, of course, that the Glasgow artists all paint flat and fail to distinguish between one plane of distance and another in their pictures; the point about the third dimension is not how you realize it, but what you do with it in composition when realized. It is a question of designing or arranging in three dimensions; the composition of the picture 'on plan,' as an architect would say. Even such a 'muscular' painting as 'Thermae of Caracalla, Rome,' by Sir D. Y. Cameron, lent by Paisley Art Institute, strikes one as realized rather than composed in three dimensions, and the difference in aim is again amusingly illustrated by the admirable 'Girl with a Fringe,' by Mr. David Foggie.

"One refuses to believe that any persistent character in a considerable group of artists is due to technical preference or opinion only, and the conclusion one comes to from this exhibition is that the third dimension in painting has very little to say to the Scottish mind—in spite of its logical bent in other directions. It is because the Scottish mind gets all it wants about the third dimension in theology, mathematics, and politics that it does not worry about it in painting; and this is supported by the larger popular view of Scotsmen—hard headed in business, but prone to sentiment in domestic relations, art, and literature. It may even account for the character of Glasgow itself, where industrial energy is contrasted with artistic production and pat-

ronage. Come to think of it, three-dimensional painting is a kind of engineering. Well, the Scotsman does his engineering on the banks of the Clyde."

## Praise for John Whorf

John Whorf is described as one of Boston's coming celebrated artists by F. W. Coburn, critic of the *Herald*, in connection with an exhibition of his water colors at the Grace Horn Gallery.

"For a young painter of Boston to be invited to make a special exhibition at the Chicago Art Institute, an honor said heretofore to have been bestowed only upon John Singer Sargent and Dodge Macknight among American artists, is a distinction in which his town as well as the youth may share," says Mr. Coburn. "Productively we are not so dead when, under local conditions, we produce such painters as Whorf, but lately a student at the local museum school and now in line to be ranked among the foremost contemporary masters.

"Out of the present exhibition pictures have been acquired directly for the Museum of Fine Arts and indirectly, as it is understood, by trustees who after personally enjoying the works may later lend or give them to the museum. The lad is already well represented in the collections of the Desmond Fitzgerald Museum at Brookline."

## Banking and Art

It looks as though everybody will soon be painting pictures in England. The employees of the general post office held a big exhibition, then the officers of the army, and the other day the employes of the various branches of the Midland bank arranged a display, showing more than 200 works. The show was opened with a speech by no less a person than Mr. Reginald McKenna, who was quoted by the *London Sunday Observer*.

There was no doubt, according to Mr. McKenna, that the mind of the artist ought to be in many respects the mind of the banker. The mind of the latter was one which looked through appearances and saw the truth. He must not be misled, even by the flattering figures of a balance-sheet, and the same was true of the artist. He was one who saw nature as it was and revealed to the less-skilled world what they ought to see and feel when nature was unfolded before them.

## Goya Centenary Is Planned

Spain is to celebrate the centenary of the death of Goya, who died at Bordeaux in 1828 at the age of 82, says the *Philadelphia Record*. The painter, Ignace Zuloaga, is to have a large part in conducting the attendant ceremonies, which will consist not only of an exhibition of Goya's prints and paintings, but of theatrical performances, bull fights and public demonstrations. It is proposed also to restore the house in which Goya was born and to build a museum to hold his works.

## Adds Painting to Swope Gift

To the collection of art bequeathed to his native town, Seymour, Ind., by the painter, H. Vance Swope, has been added a large marine by Agnes Clark Winkler, of Chicago, as her tribute to Seymour, where she was educated.

## "Nature and Art"

The coming of the new exhibition season in Boston led Harley Perkins, faced with the pictures just brought in by the artists from their summer and autumn in the open, to philosophize in the *Transcript* on the artist's creed.

"Trite phrases are written about nature and art," he said. "Yet nothing less than a miracle takes place when at the end of a day in the open the painter returns with a fine picture. Scientists insist in a most plausible manner that there is no noise where there is no ear to hear it. Can we not equally maintain that art does not exist in the physical realm, or bit of pasture land, without the discerning and appreciative eye of the artist? At any rate, good sketches cannot be gathered like apples from even the most beautifully symmetrical of trees, though such a tree may inspire the making of a very handsome painting.

"Such a tree did inspire Courbet to paint 'The Great Oak of Ornans,' a canvas which now hangs in the Pennsylvania Academy of Fine Arts. The dignity of the artist's conception and his uncompromising realism still gleam forth despite tones dulled by time.

"In the artist's endeavors to translate naturalism in terms of art lie all his pains and troubles and often his own undoing. A picture after all, no matter how pleasantly whimsical it may be, cannot have serious meaning to the observer unless it appeals to his knowledge of what he knows or has experienced and is able to awaken sympathetic emotions. Too abstract expression has the tendency to approach mechanics and like a spun top to amuse momentarily but not to deeply move anyone.

"A naive sketch, far from realistic, of the arching entrance of a Gothic church may be received with expressions of pleasure because even though unusual in treatment, the representation is essentially truthful and one may wish that he, like the painter, had the freshness of vision to have so viewed the actual scene.

"A sort of creed-courageous that might have been endorsed by serious artists in any time was voiced by Stephen Dedalus, one of James Joyce's much debated characters: 'I will not serve that which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in my art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use, silence, exile and cunning.'

"In an essay upon the same author by Arthur Symonds there is a curiously worded sentence picked from the writings of Mallarmé, which expresses an artist's more sublime and impersonal attitude,—'Abolished the pretension, æsthetically an error, despite its dominion over almost all the masterpieces, to enclose within the subtle paper other than, for example, the horror of the forest, or the silent thunder afloat in the leaves; not the intrinsic dense wood of the trees.'

"There are many ways of artistic expression, differing as the mentalities and personalities of the artists differ; all of which may add zest to every-day existence as one has opportunity to attend current exhibitions."



# What of Pittsburgh? Look Here, on This Picture, and on This!



"Portrait Group," by Malcolm Parcell; winner of the Carnegie International "popular" prize in 1925.



"Rose and Silver," by Leopold Seyffert; winner of "popular" prize, 1926.

Pittsburgh is becoming sophisticated in art. This is proved by the 1926 result of the voting for the "popular" prize at the Carnegie International, the winning painting being chosen by the visitors over a period of two weeks. The winner this year is a nude, and the kind of a nude, at that, which is calculated to shock puritanical Americans.

And only last year this prize was awarded to a family group by Malcolm Parcell and the year before to the same artist's "Portrait of My Mother." It is suggested that next year it may go to Segonzac or Matisse.

The picture thus chosen by the suffrage of the people is "Rose and Silver," by Leopold Seyffert. The prize is worth \$200. The nearest competitors, in order of preference,

were: "Bebe," by Raymond S. Simboli; "Jim McKee," by Malcolm Parcell; "George Crompton, 3d," by Marie Danforth Page; "The Royal Carriage Waiting for Their Majesties," by A. J. Munnings, and "The Sphinx," by Firmin Baes.

The contest always arouses much interest in Pittsburgh, being a fusion of sport and aesthetics.

## Glorifying the Baroque

Admirers of the *seicento*, that period of art dominated by the baroque style, have banded together in England under the name of the Magnasco Society, and have just held their third exhibition at Messrs. Agnew's. The significance of the move will be seen from the comments of the *Times* critic, who says in part:

"Magnasco" is not, as might be supposed, derived from 'magnate' to suggest the kind of pictures that rich people collect, but from Alessandro Magnasco, a Genoese painter, who flourished—flourished is the word—between 1667 and 1749. Both as prelude to the *seicento* and on account of his style, he has been chosen to name a society formed to rehabilitate the *seicento*, now holding its third loan exhibition. Yet there is a certain propriety in the reference to magnates, for the baroque was the artistic equivalent of big business—that is to say, effective organization at some expense to the quality of the goods. From the point of view of distribution over the canvas, baroque paintings leave little to be desired, but they are not, as a rule, the kind of paintings that you would call intimate. But you cannot have it both ways, and that is the right answer to Ruskin, who hated the baroque.

"The advantages and the disadvantages of the baroque are well illustrated in the painting of 'Don Quixote,' by Magnasco, which leads off this exhibition. It is a clever sketch in grey and biscuit, admirably disposed upon the canvas, but presenting Don Quixote as the ordinary lunatic. There is no hint in it of any feeling but gloomy contempt. The best that the baroque could do—if the artist belongs to it by more than

date—is represented by the 'Bacchanal,' by Nicolas Poussin, at the other end of the room. Next to it for the more solid virtues one would be inclined to place the large view of 'Verona: The Ponte Navi,' by Bernardo Bellotto. A large 'Portrait Group,' by Jacopo Amigoni; a lively 'Landscape with Shepherds,' by Salvator Rosa, and a dramatic 'Storm at Sea,' by Francesco Guardi, are other interesting pictures."

## Baltimore Looking Forward

"Baltimore may be a musical town, but not even the secretary of the Chamber of Commerce would call it an unduly artistic one," says H. K. F. in the *Sun*. "The Cleveland Museum boasts 5,000 paid members, Detroit 6,000, Chicago 14,000 and New York 13,000. On the basis of population Baltimore's museum should have a membership of 5,000. She has actually twenty per cent. of this figure.

"Part of the trouble, of course, has been 'second-league' exhibitions and a 'second-league' building. Jack Dunn, of the Orioles, has exactly the same trouble. But it may be a different story when the \$1,000,000 building goes up."

## \$100,000 Rug for Widener

A masterpiece of Persian rug weaving—a royal animal rug of the fifteenth century—was sold at auction on December 4 at the American Art Galleries, New York, for \$100,000, and the Philadelphia *Record* reports that the buyer was Joseph E. Widener, who will add it to his famous art collection at Elkins Park. It was knocked down to Parish Watson, art dealer, said to represent the collector. The underbidder was Leon Schinaisi, cigarette manufacturer.

## Looks Like His Art

Emily Grant Hutchings, critic of the *St. Louis Globe Democrat*, had the time of her life meeting artists whose work she knew but whose faces she didn't at the reception that inaugurated the annual exhibition of the New Society of Artists at the Grand Central Galleries, in New York. She tried guessing, but failed in all save one instance.

"I took Van Deering Perrine for Edmund Tarbell—I know not why—and John Sloan got his personality confused with that of Albert Sterner," she wrote. "But when I came face to face with Jerome Myers, I said to him: 'You are Mr. Myers, or you ought to be.' 'Why?' he asked, with an indulgent smile. 'Because you look like the pictures Jerome Myers paints.' And that guess happened to be correct. Fortunately, the artist was pleased. He likes the things he paints."

## Quack! Quack! Quack! Quack

"Artists are finding ducks very popular at the moment," say H. Kingston Fleming in the *Baltimore Sun*. "Followers of art magazines, picture sections of newspapers and those who browse in the windows of art shops must have noticed the unusual number of wild bird etchings. There are ducks on the marshes; ducks in the evening; ducks flying home; ducks being shot by sportsmen—all sorts of ducks."

## Louisville's New Museum

The J. B. Speed Memorial Art Museum, in Louisville, Ky., will open to the public on January 15 with an exhibition held by the Louisville Art Association.



## Monet Is Dead

"Grand Old Man of Modern Art" is the way the New York *Herald Tribune* captioned its obituary of Claude Monet, who died on December 5, twenty-one days after the art world celebrated his eighty-sixth birthday, as told in the last number of THE ART DIGEST. The founder of Impressionism passed away at Giverny, France, in the presence of his life-long friend, Georges Clemenceau, "the Tiger" of the world war.

Among the obituaries printed by the New York newspapers, the following is taken from the *Evening Post*:

"Claude Monet was one of those geniuses whom men do not readily accept, but who, when they are accepted, are worshipped as masters. He was both the first and last of the 'Impressionists.'

"Monet was born in Paris November 14, 1840. His parents wanted to make a business man of him. He wanted to study art. He was one of the boys who didn't fit in. He did not like his school and played truant frequently. He did like to sketch and covered his textbooks with caricatures of his teachers. 'My youth was essentially that of a vagabond,' he once said.

"At the age of sixteen he had accumulated 2000 francs, made by drawing portrait caricatures in Havre at 20 francs each. He obtained letters of introduction to artists in Paris and undertook serious study. His first exhibit was in 1856, when a few of his canvases were shown with those of Boudin, his first master, in Rouen.

"He once told Boudin, 'I would like to paint as the birds sing,' and this became his motivating idea—freedom, an impression, an effect. He aimed to give the feeling of the fleeting aspects of the sky and the wind, the ocean and the woods at dawn and sunset. Gradually his ideas were grasped by the critics.

"His temperament is illustrated by an incident in 1908. While putting into their frames a series of pictures which had been accepted at \$100,000, Monet destroyed them all, although their execution had taken three years of work. He said they were not good enough to be handed down to posterity."

In the *Boston Transcript* we read: "In 1922 a signal honor was conferred upon Monet by the French nation. Despite straightened circumstances of post war days an appropriation of 1,000,000 francs was made for the establishment of a museum to house his works. The building decided upon was the Orangerie of the Tuileries Garden, facing the Place de la Concorde. The Monet Museum was designed specifically to house the series of twelve large lily pad paintings which were the artist's gift to the Nation."

"When he approached the age of fourscore," said the *Herald Tribune*, "Monet began to be troubled with cataract, and was thus much hampered in his work. In February, 1923, he was twice operated upon. The first operation was performed at his own home at Giverny, with his dearest friend, the 'old Tiger' Clemenceau, by his side to encourage him and to aid the surgeon. The second operation took place a fortnight later at the clinic at Neuilly again with Clemenceau present. Unfortunately, neither the admonitions of the surgeons nor the strenuous commands of Clemenceau could restrain him from resuming work too soon, and less than six months later a

## Carl Akeley, Plastic Scientist, Is Dead



"The Requiem," by Carl Akeley

Carl Akeley, known to the art world as a sculptor, and ranking in science as the foremost of American taxidermists, a big game hunter, an inventor, an engineer, an author and a photographer, has been stricken dead of fever "In Brightest Africa" (as one of his books is called), and he will rest in the gorilla sanctuary which he persuaded the Belgian government to establish. His monument, however, will not be near his grave, but will consist of the "African Hall" in the American Museum of Natural History, which crowned his life work, and which, as yet unfinished, will be carried to completion under the direction of Mrs. Akeley, his companion in all dangers and even in his final hour.

Akeley ranked high as a realistic sculptor, and his "African Hall" may be said

to be, in its entirety, a piece of plastic art, for with consummate artistry and knowledge it displays the wild life of Africa in backgrounds of the utmost fidelity.

It will be remembered that two years ago a stir was caused when Akeley's "The Chrysalis," a bronze study symbolic of evolution, was refused a place in the exhibition of the National Academy of Design, and later was shown in New York at the West Side Unitarian church. In the "African Hall" is "The Requiem," a sculpture showing an old lion dead at the feet of three spearmen, who stand under the canopy of their shields chanting a song of honor to the fallen foe. "The Wounded Comrade" reveals two elephants supporting a third and assisting him to escape.

Akeley was born in Orleans county, N. Y., in 1864. When he was still a boy, he had a card printed announcing that he did "artistic taxidermy in all its branches." Later he asked for a job at Professor Ward's Natural Science establishment, in Rochester, and got it—at \$3.50 a week. Next he worked eight years in Milwaukee, after which he went to the Field Museum in Chicago. In 1896 he made his first trip to Africa. In 1909 he "took up the elephant trail" for the American Museum of Natural History.

"In Carl Akeley's conception of his art," says the New York *Times* in an editorial, "the taxidermist must be a sculptor; he must also be artist enough to provide backgrounds and the 'atmosphere' for the groups he mounted. Nothing could be more lifelike than his re-creations of wild life in his beloved Africa."

The sculptor once strangled a leopard to death with his bare hands, and at another time he was trampled by an elephant, but his greatest enemy was the African fever, which claimed him at last.

third operation was performed, at Giverny, with both Clemenceau and Pierre Bonnard at hand, to compel him to remain quiet. In that they succeeded, and after a sufficient interval Monet was able to resume work on the great mural design of water lilies, his gift to the French government.

## Dust an Aid to Art

H. L. Dungan, art critic of the *Oakland Tribune*, has seen so many dust laden windows in artists' studios that the sight does not attract his attention any more. The other day he visited the studio home of Rowena Meeks Abdy, a lovely nook on San Francisco's Russian Hill, with a sloping garden overlooking the bay.

"Having looked out of several studio windows in my day," he writes, "I did not notice the glass was dusty until I was told that it was kept that way on purpose to soften the light."

This is the artist's way of toning down the bright California sunlight. Recently she gave San Francisco a chance to see her paintings at the Beaux Arts Gallery, transcripts mainly of picturesque places dear to the sentiment of Californians. Gene Hailey, writing in the *Chronicle*, called her work "decorative in the modern sense of joyous color hues, yet not abstract or fantastic in design; the sentimental rather than the formal pattern organization revealing a sense of story telling with artistic purpose."

## Goya, Persecutor of Hags

Many of us know the beautiful paintings of Don Francisco de Goya, but few have seen the many curious and grotesque sketches with which he occupied his leisure hours. It is strange to note that many of these portray, instead of the lovely women one would expect, hideous, grimacing caricatures of old hags!

The famous artist's obsession on the matter of the "old coquette" is told by Ramon Gomez de la Serna in a recent issue of *Plus Ultra* (Buenos Aires).

"Goya," he writes, "literally persecuted the coquettish old ladies. The hag, in all her aspects, worried him to such an extent that on his sleepless nights he would go out solely for the purpose of making faces at them.

"The presuming old lady was a motive of jest for him, and a way of demonstrating how easily poor mortals are deceived. Many times he placed them, full of frills and ribbons, in front of useless mirrors. Face to face with their image they went on ignoring their hideousness and finding some alluring prospect in the treacherous glass.

"Goya would deceive these poor old witches and paint their portraits in his nocturnal sessions. He liked to come face to face with this contrast in life, and if by the clear afternoon light he had seen the Duchess of Alba, by night he portrayed the Marchioness of Methuselah."



## The Paris Critics

The Salon d'Automne, which opened in the Grand Palais on November 5 and will close on December 19, seems either to bore or to baffle most of the commentators on it. Particularly in the case of the paintings, the French writers discuss impressionism, or the curious changes in artistic appreciation, or a few painters who interest them, or else run through the rooms scattering individual comments here and there, rather than attempting to sum up the exposition as a whole.

Perhaps the most definite general comment is that of M. Jacques Guenne, who, writing in *L'Art Vivant*, says: "If we are asked to define what chiefly characterizes the painting of our epoch, we may say that the weakest works of the salon appear to us to be those which correspond to a direct, analytic vision, while the most important works, on the other hand, are profoundly marked by the synthetic effort. \* \* \* Significant paintings are not lacking here and justify one, in spite of the numerous and regrettable absences (Kisling, Simon Lévy, Leopold Lévy, Bonnard, Vlaminck, Raoul Dufy), in considering this Salon as one of the best which we have seen." The leading painters represented are listed as Matisse, Segonzac, Friesz, Favory, Van Dongen, Gromaire, and "a quite young painter," Terechkovitch, the last-named being compared to Van Gogh.

An example of the flitting critic is M. Luc Benoist, who writes in *Le Crapouillot* and, for instance, dismisses four of M. Guenne's leaders as follows: "M. Henri Matisse returns to the motley of a Turkish carpet from his ordinary odalisques; he grinds his acidic teeth like an old revolutionist. \* \* \* What a powerful landscapist is Dunoyer de Segonzac! If I meet another like him soon, I'll tell you. After a century of landscapes, to hold the eye with a tree and a path is indeed something. \* \* \* M. Van Dongen has bearded, mummified and presented accurately a woman of the world, with a palette of white lead and verdigris, refined and indolent, cold and distinguished, like a glance from an English-woman. \* \* \* M. Gromaire, is it to this factory sketch, this engineer's drawing, that your romantic visions of the world are leading?"

The method of discussing at leisure a few congenial painters is evidently a refuge and a relief for M. Pierre Courthion, who says, in *La Revue Hebdomadaire*: "In this collection, where our eye passes from the colorless to the discordant, from the delicate to the vulgar and from the sentimental to the caricature, in the middle of this monotony of oppositions, Henri Matisse appears somewhat as did, a century ago, Delacroix, whose works shared the walls at the Salon with the Dubufes and the Delacroixes. \* \* \* Andre Dunoyer de Segonzac, the other painter who arrests our attention at this Salon, works in ways opposite to those of Matisse. Segonzac does not give us a new gospel; he does not bring us an aesthetic; he is too much of a painter for that. His domain is limited to the translation of the object. Following Chardin and Courbet, he is a great 'workman' in painting. For him the external world exists; one cannot say that he uses nature to recreate it according to the laws of reason."

The sculpture at the Salon d'Automne does not seem readily to arouse enthusiasm.

## Critics Praise de Monvel as a Stylist



"Beggars and Cactus, Morocco," by Boutet de Monvel

Mons. Bernard Boutet de Monvel's exhibition of more than 200 works at the Anderson Galleries, in New York, took on the guise of a social event, being opened with a reception and tea which Henry McBride in the *Sun* called a "fashionable crush." The critics were kind to the show.

"He is par excellence a stylist," said Ralph Flint in the *Christian Science Monitor*, "having stemmed from the delightfully mannered art of his father, whose designs for French song books and whose delicate interpretations of the history of Jeanne d'Arc have long delighted the civilized world; and his continuance in the family tradition, under the changing stress of new schools, is one of the pleasant things to trace at this time."

"Of all the numerous foreigners who have visited us in the last few years he is surely one of the most distinguished and

most welcome," wrote Royal Cortissoz in the *Herald Tribune*. "His paintings of Moorish scenes and life have a simple dignity and beauty particularly ingratiating. One expects from under the Moorish sun episodes of blinding light and impenetrable shadow, in a word, rather glaring contrasts. M. Boutet de Monvel has studied his hot world in its cooler aspects and deals in greys or tawny browns, finding delicate harmonies instead of an intensely sharp play of luminosity. The portraits are disappointing, especially those on a large scale. They look like illustrations, enlarged. But at least they are well drawn. The decorations, like the portraits, leave us cold."

"Mons. Boutet de Monvel's art is elegant, stylized and correct," said Mr. McBride. "It is a comment on life, as all art should be, but it is the comment that one gentleman makes to another."

René-Jean, in *Comoedia*, says: "This year, at the Salon d'Automne, the number of statues is notably larger, but one does not find a single additional sculptor. Under the efforts of most of the exhibitors, matter remains inert. To go there in search of signs of life is to bump everywhere into corpses." However, many of the detailed criticisms are somewhat more genial, and at the end we read: "The chief work in the sculpture section this year is a Seal, a young seal sculptured by M. Mateo Hernandez. It appears, graceful, quivering, still wet, it seems, from the caresses of the Ocean. To be able to give life to the diorite, to fix in it a flitting moment of life, and do that without any trick or subterfuge is the finest conceivable achievement."

In the opinion of M. Paul Fierens, in the *Journal des Débats*, the two most important pieces of sculpture were the "Maternal Love" of Albert Marque and the "Seated Woman" of José Clara. He says also, referring to the sculpture as a whole: "It is not power but grace that one finds here most often. A master like Joseph Bernard is represented only by a small bronze, but of what vibrancy, what rhythm!"

M. André Salmon, treating of the sculpture in *L'Art Vivant*, questions mournfully whether its examination is worth the labor.

### "Please Omit Flowers"

Samuel Putman writing under his signature in the Chicago *Evening Post*, after asking the reader to "please omit flowers," sails into a vigorous attack on jury-controlled exhibitions, and rejoices at the freer conditions the no-jury men have brought about.

"It is the rebels now who hold the whip hand," says Mr. Putman. "The sophisticated amateur no longer looks to institutionalized exhibit halls, he knows that if any art is to be found there it will be by invitation or a divine accident. Those who know look to other quarters."

"In the current year of our Lord, your No-Juryite is a lot heftier in the chest. The best of them would laugh if you suggested entering their work at one of the annual harvest-homes of mediocrity. And why shouldn't they laugh? Why should they want to have their works shown with all the old-maid dabblers in and out of trousers? With spinsters, male and female, who have heard of nothing later than Claude Monet?"

"It was a little group of Parisian rebels—today, the world's best painters—who first learned this lesson, along back in 1884 or thereabouts. Having observed the rather obvious fact that it is hopeless to expect anything of art-flunkeydom, they simply went out and 'hired a hall.' The result was the Independent movement in modern painting."



## Michelham

According to the Boston *Transcript*, Governor Alvan T. Fuller of Massachusetts is the actual purchaser of Romney's "Anne, Lady de la Pole," knocked down to Agnew's at the great Michelham sale in London for \$231,000. Governor Fuller, it seems, is a formidable rival among American statesmen of Andrew J. Mellon, Secretary of the Treasury, and his tastes run along the same lines, for Mr. Mellon possesses a collection of old English masters valued at several million dollars. The Massachusetts executive, it will be remembered, was one of the chief buyers at the Sargent sale,—and John Singer Sargent's art was based on the great English portrait tradition.

The *Transcript* editorially is not so enthusiastic over the coming to America of Lawrence's "Pinkie," for which Duveen Brothers paid the record price of \$388,500 (including the sales tax). It says:

"The English were grieved when the 'Blue Boy' went to America. They will not sorrow so much at the loss of 'Pinkie,' for Sir Thomas Lawrence, a merely fashionable painter of his day, is not regarded as one of their great masters, and he is still and will continue to be represented in their public galleries up to the limit of his worth."

The *Transcript* reasons from an economic standpoint on the Michelham sale. It says:

"That the saturation point of the American market for famous European works of art has not yet been reached is indicated by the fact that the surprising prices obtained for English and French eighteenth century pictures at the sale of the Lord Michelham collection in London are largely due to purchases for resale in this country. It is evident that the names of Lawrence, Gainsborough, Reynolds, Raeburn, Romney and Hoppner, as well as that of Boucher, are still names to conjure with in the American picture market.

"The prevailing economic conditions in England are making it a highly costly matter for the nobility to keep up either their castles or their art collections. Great fortunes of a show sort have become a liability rather than an asset. It is no wonder that, when prices are obtained such as those which have been obtained for Gainsborough's 'Blue Boy' or this Lawrence picture, the British nobility seek to realize on their artistic possessions."

## Trend Towards Landscape

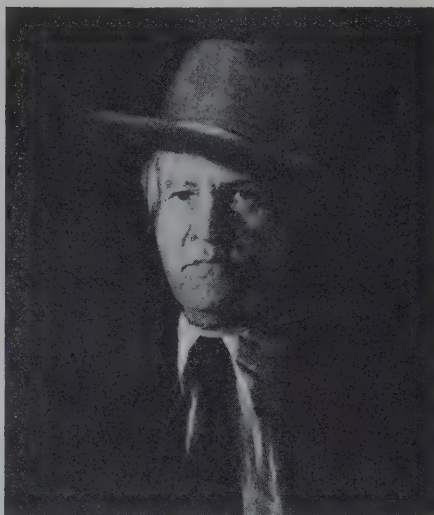
The tendency towards landscape seems to have become as prominent in English art as it is in American, in spite of the great portrait tradition of the British school. "Are places more interesting than people to the modern artist?" inquires the critic of the London *Sunday Times* after a visit to the annual exhibition of the Royal Society of Painters in Water-colors. In a total of 250 exhibits, he pointed out, there were not more than 37 works in which human figures formed an integral part of the picture, and in many of these 37 the figures were only accessories to landscapes or architectural subjects.

## The Interpreters

No matter how shallow or vapid a period may have been there have always been artists and poets to interpret it in terms of enduring beauty.

—Le Baron Cooke, in *"The Spur."*

## Russell's Portrait



"Portrait of Charles M. Russell," by Arthur M. Hazard.

Western art dealers and museums are organizing memorial exhibitions of works by Charles M. Russell, the "cowboy artist," who died last October, and who in his life travelled all the way from veritable cow puncher, with only his kit and his horse, to successful artist whose pictures command large prizes. The lineaments of the painter are not familiar to those who did not know him personally, and THE ART DIGEST takes pleasure in presenting this portrait painted in the winter of 1924 by Arthur M. Hazard, of Los Angeles and Boston. It is owned by Mrs. Russell.

## Through Duveneck's Eyes

During December the Duveneck Society of Painters and Sculptors, composed of artists who studied under the master, are having an exhibition at the Cincinnati Museum. Mary L. Alexander, herself a Duveneck pupil, sought to look through the teacher's eyes in reviewing the display in the *Enquirer*.

The exhibition, she says, is thrilling. "Duveneck himself would have said: 'Well done! here is art for art's sake.' He was always enthusiastic over sincere art—such art as one finds in H. H. Wessel's lovely canvas 'Brother and Sister,' for this is the finest painting of this order which has come from his brush—so inspired that it reminds one of the clear, haunting, beautiful song of the thrush, so fresh, so happy is it. Just two little boats, anchored side by side on a blue sea whose water is as clear as a bell.

"We turn to John E. Weis. Is he not carrying on the Duveneck tradition in his two portraits which hang near, 'Carrots' and 'The Portrait of an Indian?' In 'Carrots,' a little red-headed boy, there is a marvelous technical virtuosity, in that of the Indian a remarkable tonality. These two canvases alone are enough to establish John Weis's reputation.

"Herman Wessel and John Weis are probably more distinctly connected with the Duveneck tradition than most of the members of the society."

## A New Wisconsin Museum

The new building of the Neville Public Museum, Green Bay, Wis., will be ready in January, and thereafter special exhibitions will be held.

## Publicity in Art

The following is reprinted, word for word, from H. Kingston Fleming's Sunday art page in the Baltimore *Sun*:

"Publicity men are making a good business out of art at present. This is the inference from the amount of stuff that is being sent round to art editors of various newspapers. One soap firm is running a competition for sculptors, the work to be done in soap of their brand, of course. But the prize publicity for the week comes from the so-called Roerich Museum, of New York, in the shape of a long article by one Serge Whitman.

"The Roerich Museum, in the words of Mr. Whitman, is 'dedicated to the internationally renowned master' (Roerich) . . . and 'is one of the few museums in the entire world devoted to the creations of one man.'

"You may be interested to hear that Mr. Roerich 'belongs not to one country, but to all countries,' and his 'art is international in appeal.'

"Here is some of the hysterical material the museum is distributing:

"Such a museum as this can be dedicated only to a creative power which transcends nationality and which has won the acclaim and recognition of many countries. His (Roerich's) art has reached not one country but scores of countries, and his word has merged into the spiritual language of all peoples.

"Roerich's is an independent art, a tower rising splendidly secure and sufficient unto itself. Tagore in his characterization of Roerich has well summed this up when he said 'Your art is independent because it is great.' \* \* \* The highest recognition comes to him during his lifetime, while his vigor and creation are in full bloom. To him America dedicates a special museum. He is recognized and chosen as president and honorary president of numerous institutions. Yet his searching does not cease. At the moment of highest acclaim he is seeking new peaks. He ascends the far recesses of Himalaya; he crosses Karakorum, the world's highest pass. As a veritable Viking he wrestles with new decisions.' \* \* \*

"This is publicity in art. Some one is making money, and probably good money, for writing it."

## Wrecks Castle in Spain

In the town of Ayora, Valencia, is a historic mediaeval castle which is the village's pride and "show place."

One inhabitant, however, did not fully appreciate its artistic value, and, according to *El Heraldo de Madrid*, he conceived the brilliant idea of putting the historic treasure to a more practical use. He wrecked part of the building and started to construct a road with the tons of rock he had stolen.

Needless to say, the village indignantly asked for intervention in this affair, which was prompt.

## \$220,000 Loss in Paintings

A collection of Russian pictures on their way to America for exhibition was badly damaged by a leak sprung by the steamship Baltic, and Professor Igor Grabar, Moscow art expert, is quoted as estimating the loss at more than \$220,000, with insurance of one-third that amount.



# "Fifty Prints of the Year," Half Modern, Half Conservative



"Nude," lithograph by Jan Matulka in "Fifty Prints of the Year."

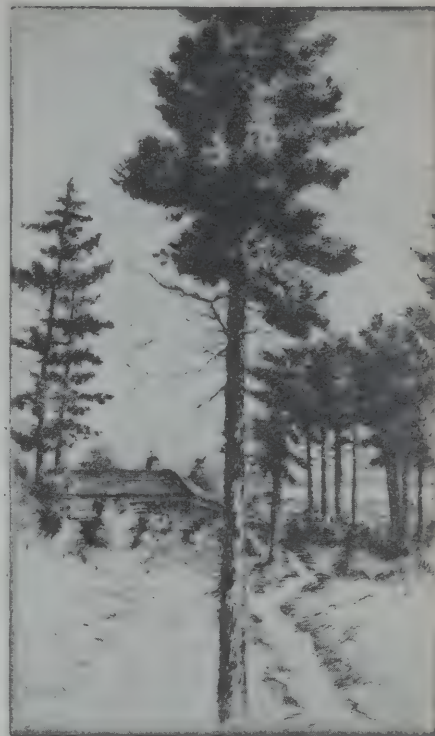
Consultation of "The Great Calendar of American Exhibitions," which is a feature of each issue of THE ART DIGEST, will reveal that many museums have on their schedules the display entitled "Fifty Prints of the Year." This is a collection formed by the American Institute of Graphic Arts,

and its exhibition throughout the country will probably become an annual fixture. The institute launched the enterprise at the Art Center, New York, last year, and it was so successful that it was repeated this year. The 1926-27 collection was shown at the Art Center in November, and then sent on tour.

"This exhibition, which began life only last year under the sponsorship of Burton Emmett," says the Art Center *Bulletin*, "has already established itself so firmly that three separate editions of the 1925 show are now on tour, one in the east, one in the west, and one among the colleges of the country. The same plan will be followed with the present exhibition when it leaves New York, and Mr. Emmett reports that the itinerary is already nearly complete.

"The show consists, as last year, of 25 'modern' and 25 'representative' prints, selected respectively by Messrs. Ralph M. Pearson and John Taylor Arms, the members of the jury."

By courtesy of the Art Center, THE DIGEST herewith reproduces two of the "fifty prints," one from the "modern" group by Mr. Matulka and one from the "representative" group by Bertha E. Jacques, secretary of the Chicago Society of Etchers.



"Cabin in the Wilderness," drypoint by Bertha E. Jacques.

## The Steele Memorial

At the Herron Art Institute, Indianapolis is enjoying a memorial exhibition of 125 paintings by the Indiana artist, Theodore C. Steele, lent by their owners. The display is considered the outstanding art event of the year in Indianapolis. George C. Calvert, Indianapolis connoisseur and collector, delivered an address.

"Those who have been familiar with Mr. Steele's work only during his Brown county period will be surprised to find so many examples of portraiture in the exhibition," says Lucile E. Morehouse in the *Star*. "But those who knew his early work will recall that, upon his return from study in Munich, he painted portraits of many prominent people in Indianapolis. Two examples from the collection of governors' portraits in the state house are on view. The portrait of Benjamin Harrison has been loaned by the University Club. The James Whitcomb Riley portrait has been loaned by the Bobbs-Merrill Company.

"The periods of work from which paintings have been assembled for the exhibition are the pre-Munich, represented with but a few pictures; the Munich period, which includes a number of interesting examples of student work, character portraits of peasants and other studio models, together with interiors, village scenes and landscapes painted in the vicinity of Munich; the post-Munich period, including landscapes; the Brookville period, usually considered as one of Mr. Steele's finest in landscape work; and the Brown county period, the most recent, represented with the largest number of pictures."

### High Praise for Carl C. Graf

Thirty paintings, all but three of them Brown county landscapes, by Carl C. Graf, Indianapolis artist, have been shown at the Pettis Gallery in that city. "In my opinion," says Lucile E. Morehouse in the *Star*, "this is not only the finest exhibition ever put

on by Mr. Graf, but it is also the most meritorious one-man show of like size that has come to us from the Brown county art colony. There has never been an interpretation expressive of finer thought and feeling for nature's moods in the Indiana hill country."

### "When the Devil Was Sick"

Billboard advertising concerns in the West are getting thoroughly scared at the rising tide of public protest against the disfigurements for which they are responsible, and which already has resulted in the prohibition by law of billboards along state highways in at least one commonwealth. The billboard companies are taking concerted action to placate the public, as may be seen from the following excerpts from a San Francisco letter to the *Christian Science Monitor*:

"Billboard advertising may be displayed with so much discriminating regard in order to lessen the ugliness of vacant lots and preserve the beauty of country drives that it is made attractive rather than 'obnoxious,' is the conclusion reached by western member concerns of the Outdoor Advertising Association of America following recent studies.

"These findings are not held to constitute in any way a justification of indiscriminate placarding along the highways. According to officials of leading advertising concerns, every effort is being made to eliminate any sign along the highways which obstructs the view or detracts from the scenery. This policy honestly adhered to has been found effective in avoiding resentment of the public.

"One advertising concern which has a dominating place in the billboard advertising business in four western states co-operates with state automobile associations by yearly inspections of advertising locations on public roads. The company readily accedes to the judgment of automobile officials and abandons any setting held unsatisfactory to motoring interests."

## Binyon's Visit

Laurence Binyon, poet and idealist and authority on the aesthetics of the Orient, has returned to his post in the British Museum after passing a month in America lecturing and seeing the oriental art which has been added to the museum collections since his last visit twelve years ago. He lectured at Harvard and at the Boston Museum, and in an interview expressed himself in the *Christian Science Monitor* as being greatly impressed by the collections here and said he felt that interest in Chinese art was greater here than in Europe.

Asked concerning the influence which oriental art has had on western artists, he said that all western poster art, he thought, had been very emphatically influenced by the Japanese treatment and color. He also felt that oriental art had had the effect of freeing occidental art from too liberal a tone at times, from too inflexible a handling of material.

Mr. Binyon regretted that museums were unable to display more than a small part of their Chinese treasures at a time. The British Museum rarely had on view more than 5 per cent. of its collection of Chinese and Japanese paintings and prints.

### Russian Exhibit Called Poor

The special art exhibition formed to portray the life and conditions of the various races of Russia has been transferred from Moscow to Leningrad. Although the display is sponsored by the "Artists Society of Revolutionary Russia," favored by the Soviet government, the majority of art critics consider it a failure. They assert that the exhibits are mostly imitations and students' work, and that the membership of the society consists of the most backward of Russian artists. None of the pictures shows any trace of originality, being "revolutionary" only in name.



## THE ART DIGEST

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## Your Magazine

No enterprise which has a direct influence upon human society can (strictly speaking) be called private; a circulation of 50,000 copies of THE ART DIGEST each issue cannot fail to have a powerful influence on the development of the art spirit of the nation; therefore, the publishing of the periodical cannot, in the broadest sense, be called a private undertaking; it is a social project in which you—as art lover or artist—are personally interested.

If its friends concern themselves in its behalf, THE ART DIGEST can have 50,000 circulation within a year. There are three ways in which you, who read this, can help: (1) by inducing others to subscribe; (2) by sending in a list of names for sample copies; and (3) by talking of THE DIGEST to all with whom you discuss art.

This magazine has become a vital part of the American art movement; it can fill as useful a role as you desire it to. In the widest sense, it belongs to you.

—PEYTON BOSWELL

## Bourdelle's Gift to Belgium

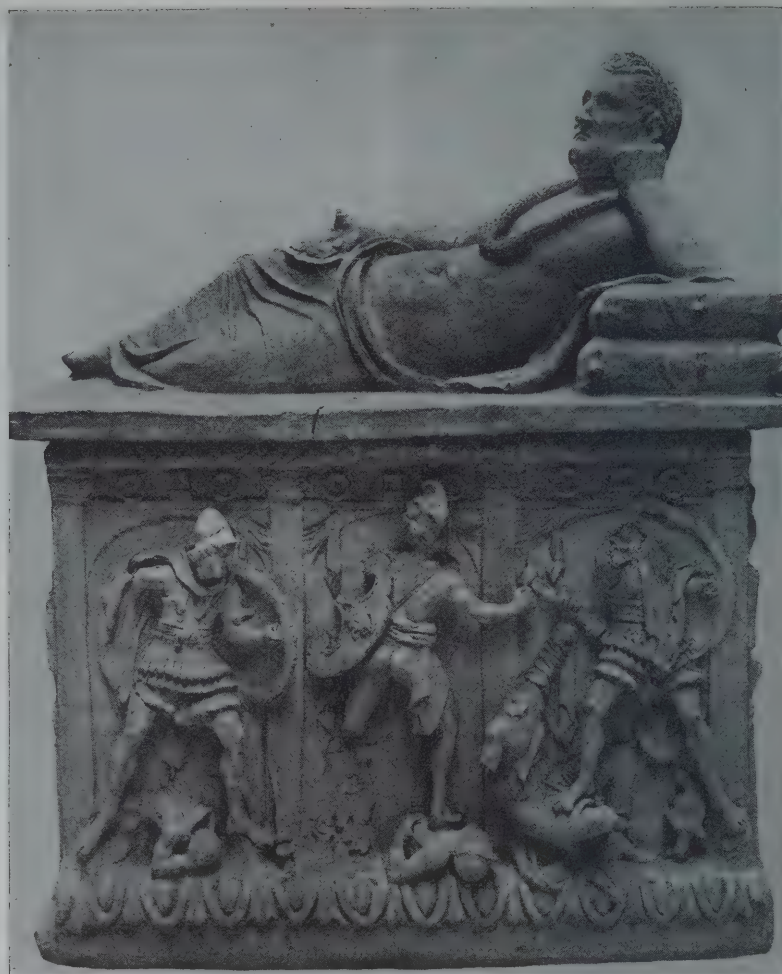
Bourdelle, famous French sculptor, has presented to the Belgian state a powerful bronze statue entitled "Herakles as Archer," and the work has been placed in the Museum of Ancient Art in Brussels, says a dispatch to the *Christian Science Monitor*.

Bourdelle has long been interested in the mythological figure of Herakles. In 1900 he modeled a first sculpture of the hero, which still showed a certain influence of his master, Rodin. But this first attempt was soon modified and transformed, so that a new Herakles appeared in 1907.

## Berlin Plans Artists' Village

According to a dispatch to the New York *Herald Tribune*, Berlin has provided 2,000,000 marks for the construction of a village in the west end of the city, not far from the Botanical Gardens, which will house

## Worcester Acquires an Etruscan Chest



Etruscan Sepulchral Chest. About 350 B. C.

After having been "lost" in England for several decades, during which time it suffered considerable mutilation, a beautiful Etruscan sepulchral chest, which was unearthed in a tomb near the town of Chiusi in 1858, has been "found" again and is now the property of the Worcester Art Museum. It was located last summer by Mr. Raymond Henniker-Heaton, formerly director of the museum, who resigned more than a year ago to do research work in Europe.

The chest, of unusual size, is of terracotta, and bears faint traces of its original polychrome. It was highly praised by antiquaries after it was first unearthed, being described as "worked with the finest art and singular mastery." In 1860 drawings of the fighting figures on the front and sides were made by Francesco Moretti, but during the time it was lost from sight in England these reliefs were damaged.

The chest belongs to about 350 B. C. Greek influence predominates in the fighting figures, which, says the *Burlington Magazine*, "modelled in the clay in the highest relief, and often in the round, are a wonderful example of technical skill. Throughout the whole scene we may trace reminiscences of the great age of Greek sculpture."

"In striking contrast to the Hellenic grace of the reliefs on the chest is the stark realism of the figure on the lid. The old man with wrinkled face, thinned hair and flabby body is portrayed with merciless accuracy. Here is a portrait of the native Etruscan school untouched by Greek idealism and showing that fidelity to nature which Etruria handed down to Rome. In the pose and details there is nothing unusual; it is the quality of workmanship and success of treatment which make this figure conspicuous amid the scores of such recumbent effigies preserved in museums."

200 artists, authors, architects and composers. Bungalows consisting of two rooms, exclusive of bath and kitchen, will be erected, and there will be tennis courts, a swimming pool and golf links.

## Advertising

The columns of THE ART DIGEST will not be opened to advertising until it can guarantee a paid circulation double that of any other American weekly or semi-monthly art publication. When advertising is admitted it will not be allowed to encroach on the 16 pages of reading matter.

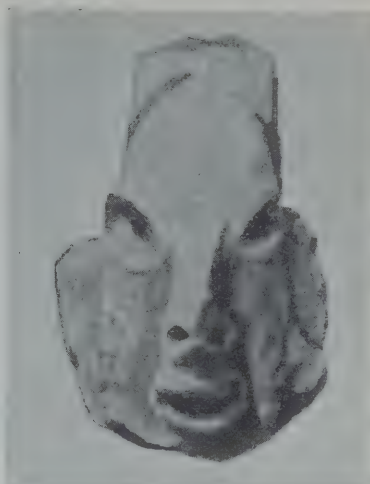
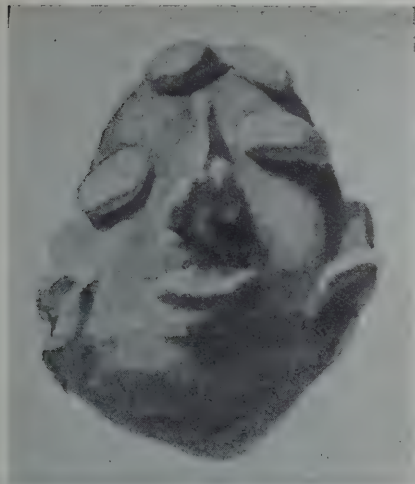
## Teaching Art by Radio

Walt Kuhn, instructor at the Art Students' League, in New York, is teaching nascent geniuses how to draw and paint every Friday night at 10 o'clock by radio over station WRNY. His idea is that a lot of people have inhibitions about art, and keep their feelings a secret for fear of ridicule.

"The lessons over the radio," he said in the *Evening Sun*, "should be a great advantage for these timid people. They can take them in the privacy of their own homes and then later may get the courage to send the results in to me."



# Mexican Expert Solves Question of "Periods" in Mayan Art



Primitive Mayan anthropomorphic sculpture from the Batres-Jauregui Collection, in Miraflores, Guatemala. Wash drawings by Don Rafael Yela Gunther, director of anthropology in the Guatemalan Government, for Art & Archaeology.

More and more does the art of primitive art of America, that flourished in pre-Spanish times, absorb the attention of archaeologists and lovers of beauty. It is the opinion of Arthur Stanley Riggs, director and editor of *Art and Archaeology*, that Mayan architecture, "however shattered and ruinous today, constituted a style of the first rank, and in its magnificence of execution was as nationally and characteristically expressive as either Greek or Gothic."

So important is the subject now considered that the Archaeological Society of Washington has recently sought to clear up the confusion concerning "periods" in Mayan civilization. Last winter the society, taking advantage of the temporary availability of Dr. Manuel Gamio, former head of the division of anthropology of the Mexican government, and the foremost ethnologist in the southern republic, financed an expedition for stratigraphic research in Guatemala, and put him in charge. His report of the three months' work is appearing in three sections in *Art and Archaeology*, the organ of the society, beginning with the December number.

It is now revealed that much of the confusion as to "periods" was due to the ne-

cessity of the Mayan peoples making their architecture conform with the volcanic nature of the regions they invaded. By two elaborate stratigraphic excavations (one covering 25 and the other 100 square yards), the discovery and thorough clearing of a number of prehistoric tombs of a cylindrical type, the exploration of wide areas throughout the volcanic highlands of Guatemala, a searching study of geodynamic phenomena, part of the time at considerable personal risk, and the minute examination of celebrated collections in both Guatemala, Mexico and the United States, Dr. Gamio succeeded in proving that the Archaic culture is really more of a style, in both anthropomorphic modeling, sculpture and architecture, than it is in a single phase or "period" of American pre-Hispanic civilization. In a word, it is stylistic, not a chronological period.

The cultural sequence, as Dr. Gamio lays it down is: (1) Classical Archaic (so denominated because it is the earliest, not because of the beauty of its results); (2) Neo-Archaic; (3) Primitive Maya; (4) Historic Maya.

Dr. Gamio believes, and such scholars as Dr. Sylvanus G. Morley of the Carnegie

Institution of Washington, Dr. Neil M. Judd of the Smithsonian Institution and Dr. Alfred V. Kidder of the National Research Council agree with his findings after examination of his report and the collection of shards and pottery he brought from Guatemala, that the Archaic people and culture moved down from the highlands of central Mexico along the Isthmus of Tehuantepec, and into the volcanic region of south Guatemala before spreading northward into non-seismic regions. This fact had never been satisfactorily demonstrated before, nor were scientists previously able to suggest why Maya ruins similar to the great structures in the north did not make the slightest appearance in the volcanic regions.

This problem Dr. Gamio solved by an elaborate examination of seismic and tectonic conditions. He found that while the most intensive occupation of the southern, or seismic, region had endured, true architecture is wholly confined to the northern, or non-seismic zone, which is sedimentary in its geological formations. In the seismic region, "ringed about with no less than thirty-three volcanoes, some of them active," Dr. Gamio reports that the "rows, geometrical groups and plazas formed by the mounds suggest the elemental plan of a proper city; yet the builders could apparently do no better than erect compact mud huts, or occasionally of adobe, essentially the same," even in later stages, "as those of the Archaic inhabitants." As time went on, experience taught the people the folly of attempting anything in this jelly-like region but the simplest and lightest of constructions. Dr. Gamio, even with the assistance of the Guatemalan authorities, could not find a trace of anything remotely resembling architecture there.

To the north, however, in the rolling plains country of the department of the Petén, a region not affected by either tectonic movements or seismic disturbances, the great Maya school of architectonics came into being and developed steadily in beauty and grandeur up to the advent of the conquerors. This architecture is only to be accounted for, continues Dr. Gamio, "as a result of the fusion between the nascent architectural ideas the Neo-Archaics were obliged to maintain in an undeveloped state in the eruptive zone, and the more advanced tradition imported from Mexico by the Archaic Toltec immigrants."

## New Art Legislation

Several legislative measures of importance to artists will be placed before Congress during the coming season, says the *Boston Transcript*. Prominent among these is the design registration act, which will make possible the copyrights of designs for a small fee as protection against piracy. Artists desiring to protect their designs are now compelled to patent them, a much more lengthy and expensive process. Another revision of the copyright law which will be proposed will forbid the unauthorized reproduction of paintings or other examples of art for commercial purposes.

Efforts will also be made to authorize the building of the National Gallery of Art, in Washington. A site for the building has already been provided by congress and plans drawn.

## Russian Sculptor in Paris

In a recent edition of the *Novoye Russkoye Slovo*, New York's Russian daily newspaper, is a letter from Paris concerning the sculptor Naum Aronson, who,

though born in Russia, is now considered to belong to the French Republic. His creations, says the letter, are being acquired by the state museums, and his "Fountain," which had a tremendous success at the Decorative Arts Exposition of 1924, was bought by the city of Paris and now adorns the Champs Elysée. He donated his bust of Pasteur to the "Salon des Francs" to be sold for the benefit of the government. Mr. Aronson is now finishing a bust of Lenin and will soon make one of Mussolini.

## "Aesthetic Motive in Legs"

The *Philadelphia Inquirer* in an editorial headed "The Return to Primitive Art" says: "The leafy-vaulted forests with the branches of trees meeting overhead are supposed to have suggested the beauty which developed into the Gothic arch. The much earlier pointed arch with severe straight lines is said to have originated from primitive man's discovery in the matching of shin bones. In other words, ancient art like modern art found its aesthetic motif in legs."



## Art in Mexico

By RAFAEL VERA DE CORDOVA

[Translated from El Universal Ilustrado of Mexico City]

The galleries of modern art which are wont to follow intelligently both national and foreign movements are an adorable privilege of the great capitals—a refinement of culture, an elegance of spirit. Through some lamentable misfortune, Mexico has lacked these centres. Noble attempts have been made; the exhibitions have always been held in casinos or hotels, in commercial establishments or in private studios. Now, when we are in the midst of a renaissance in Mexican art, a positive necessity has been created for such galleries in response to modern exigencies of production and the art markets.

The Gallery of Modern Mexican Art, in the Paseo de la Reforma, now fortunately fills this need and follows the "Círculo de Bellas Artes" in Mexico. The famous signatures of Diego Rivera, Tina Medotti, Eduardo Weston, Revueltas, Montenegro, Atl, etc., are a guarantee of the dignity and durability of this noble effort of one of our best intentioned amateurs, Ernesto Cervantes.

The art movement in Mexico has been making itself felt for several years. Mexican art sales abroad indicate the wonderful triumph of Mexican painters, an astonishing success which leaves the most famous artists and the greatest critics aghast.

In the foreign periodicals we see that a great interest has been awakened in the Old World for this art. It is evident that the great European critics do not render a mistaken judgment when they extend an artistic right to a country as little recognized as Mexico has been, a country where the name of Pancho Villa or Zapata is better known than that of Guillermo Ruiz or Diego Rivera. But in Mexico City itself, the indifference of the press and the "connoisseurs" for several years helped to stem the tide which flowed towards the realization of artistic ideals in Mexico.

But perhaps I have spent too much time on these points. Now I will speak, though lightly, only about the Gallery.

I am not going to make a specific criticism of each one of the paintings, for this would be a lengthy process. I shall confine myself to an appreciation along more or less general lines, inasmuch as the work exhibited is not as homogenous as one would desire.

The pictures by Diego Rivera are no doubt the most interesting in the way of painting. There is a small family portrait in which Rivera attains the perfect plane of psychologic emotion and the greatest expression of form. His "Chilpayate" and "Flower Girl" are other masterly works of this great artist, whose only defect is that of repeating himself in his conceptions.

Opposite Diego Rivera, we see the abominable paintings of Lasso, made up of a conglomeration of falsehoods which it would not be worth while to comment on. Higgins, a disciple of Diego, presents himself as the best Mexican humorist, for his canvases are gay caricatures of the master's work. Dr. Atl, among several attempts in color, stands out vigorously in a small charcoal drawing, "El Ajusco," a small, yet great, success.

The "Newspaper Vendors" of Charlot is very good as to depth and chromatic values. "The Offering" by Fermin Revueltas is a

painting of clear racial emotion; it is already marking a departure from the methods of Diego Rivera which have proved as fatal to imitators as they have been justly successful for their author. Fernandez Ledezma has some very interesting portraits, also Leon Venado.

Montenegro shows himself very unequal in his three canvases. There are two tendencies which conflict. Montenegro surrounds the academic anatomy of his figures with a modern, suggestive and violent atmosphere. Perhaps in this lies his spontaneous originality, which passes entirely over my small aesthetic sentiment.

Lastly I wish to speak of an exquisite and tremendously sensitive artist: Tina Medotti. How many painters would wish to create, at least once in their lives, one solitary painting which should record the emotion contained in the photographs of this modern and potential artist!

Only one piece of sculpture decorates the salon, a wax head by Guillermo Ruiz. With this I remain satisfied; it is enough for the present to demonstrate the enormous talent of Ruiz.

What, only pictures? No, a group of ceramics, lacquers, sarapes, embroideries. All the gems in the gamut of our exceptional national art.

With the Gallery of Modern Art and the "Círculo de Bellas Artes" we have seen one of our dearest desires realized; to have an adequate and serious market provided for the work of our artists. Later on economic success for them will come; for the present we are satisfied with the spiritual triumph. We shall never complain, inasmuch as we are fighting in one of the most glorious modern crusades: *For Art and Spirit*.

## New Soviet Porcelain

The last issue of the *Red Magazine* published in Russia contains an article by C. Tchelonin on the development of Russian porcelain. The writer asserts that the chief aim of the Russian state factory at present is to develop methods which will make porcelain so cheap it will become a thing for the many rather than the few. Hand work is used only for samples. After the sample is obtained the design is engraved on polished steel from which copies are taken on tissue paper and transferred. This method cheapens the production by 500 to 1000 per cent. At present only one color is obtained through this process, but it is expected soon to produce multi-colored porcelain mechanically.

The *Red Magazine* points out that Russian porcelain produced mechanically has no success in Western Europe despite its cheapness, and thinks it is due to the fact that the designs were not typically Russian. He recommends that only Russian national subjects be used.

The factory is now filling an order for the Commissariat of Foreign Affairs, the sets dealing with the life of Soviet Russia or stories from Russian literature.

## Two Corona Mundi Contests

From the art of primitive America must come the motifs for two contests announced by Corona Mundi, International Art Center, New York,—one in architectural design, one in textile design,—which will close on February 15 and March 15 respectively. The prizes will be \$100, \$50 and \$25 in each contest.

## Excoriation

"Our pessimistic concept of the national exhibition is nothing new. Unfortunately, it is not new to see intrigue supplanting justice, to find favoritism reigning supreme. It is no novelty to discover the under-handed work of some who, lacking better gifts, are trying to find a way to climb to fame by devious paths instead of following the clean, straight road that ends in artistic success, the hard road of honest study and unremitting toil."

The above sounds like one of the periodic excoriations of the National Academy of Design in New York or the Royal Academy in London, but it is neither. It is Silvio Lago, art critic of *La Esfera*, of Madrid, explaining why the 1926 national exhibition in Spain was worse than the one of 1923, indeed, why the great Spanish exhibition grows poorer with each successive year, says Emily Grant Hutchings in the *St. Louis Globe Democrat*. Continuing, Senor Lago is quoted:

"It is very sad to see many works in which there is no merit whatever given prizes, while other works, more artistic and with more conception of life, painted with more fervor and offering higher emotional qualities, are rejected altogether or so placed that their distinction is destroyed. Knowing all this, and considering this state of things fatal to the cause of art, we have denounced the national exhibition, hoping to arouse the artistic public to protest against its corrupting system."

"This great Spanish exhibition, for which the huge sum of \$40,000 is given in prizes, instead of stimulating and bringing forth the best in art, instead of giving honor to those who deserve it, has of late fallen into a labyrinth of utter futility in which the grotesque and the bizarre are foisted on the public as masterpieces of art."

"The medal is the initial point in this discrediting of national art. It so happens that the national exhibition medal gives a certain prestige to the one who receives it, especially in the provinces and among the lesser art schools. This medal does a great deal of damage, due to the incompetence, the lack of genuine talent and the low standard of both perfection and character of those on whom it is bestowed, third-rate painters who are entirely unfitted to assume the reins of leadership."

## Not "Legs" but "Less"

"What galleries need is to show legs," is the way an English newspaper quoted Sir Robert Witt, a trustee of the National Gallery, who made the opening address for the autumn exhibition at Brighton. What the connoisseur really said was, "What galleries need is to show less." In commenting on the newspaper's blunder Sir Robert asserted that "not only in galleries, but elsewhere, are legs adequately, and more than adequately, displayed."

Galleries should show less, continued Sir Robert, for pictures should be properly spaced out if they were to be seen to advantage. As a great French critic said, the space round a picture was like silence round music.



## "With Long Oblivion Gone Dry," These Flasks Are Not Forgotten



Dyottville Taylor Flask.

In the days of Andrew Jackson, Zachary Taylor and the early statesmen of the republic, the sturdy and undisciplined fathers

of the present American race used to drink a lot of hard liquor around election time. It produced enthusiasm—a national election was a vigorous event in those days—and was regarded as good to counteract the effects of the bad weather that usually prevailed. Political parties and candidates used to give it away the same as politicians now pass out cigars, and even the bottles carried the partizan motto of the campaign and the likeness of the presidential nominee.

Many of these bottles were produced at Dyottville, near Philadelphia, by the famous glass works developed by Dr. Thomas W. Dyott, who came to Philadelphia from England about 1800 as a bootblack and afterwards opened a drug store, made patent medicine and became a pillar of the community until financial misfortune came in 1838 and he had to serve three years in the penitentiary.

The Pennsylvania Museum has a collection of these old whisky bottles, not only from Dyottville but from other early American factories. The rarest is the New England one made for the "Log Cabin Whisky" distilled by E. H. H. Booze. And now the reader knows how a certain American word



Dyottville Eagle Flask.

originated. The reproductions given herewith are by courtesy of the *Bulletin* published by the museum.

## Art In Bulgaria

Reviewing the present trend of art in Bulgaria, A. Protitch, director of the National Museum at Sofia, writes in *La Bulgarie* (Sofia):

"The foundation of the new Bulgarian art lies in the picturing of domestic life. It is this genre that has combined in itself nearly all the other kinds of painting. It is in this genre that nearly all of our painters have expressed themselves.

"To what extent the painting of domestic scenes has taken possession of our art is proved by the fact that even portrait painting, so highly prized by our artists before the Liberation from Turkey in 1878, as well as by the Bulgarian himself, who was ever ready to have his portrait painted, has disappeared nearly completely as a school of painting.

"This predilection for genre paintings is explained by circumstances. The artists, and especially the foreign painters who came to our agrarian and democratic country the first years after its foundation, were attracted by the characteristic faces, rugged and swarthy, as well as by the angular features of our peasants, and took great interest in them. Our decorative national costume, our primitive country life, the variety of our peculiar customs also contributed.

"The Government gave its preference to genre painting. Wishing to protect our ethnographic materials from the invading western culture, it gave this art a prominent place in the galleries of the museums, in the interiors of public buildings and in the art albums sent abroad.

"The real creators of our genre painting are Ivan Mrkvitchka, Ivan Anghélov, and Jaroslave Véchine. The first found the subject, the second penetrated into its meaning, the third elevated the painting of domestic life to the height of real art.

"Mrkvitchka came to us while quite young, and developed his talent as a pioneer, submitting to no other influence than

his own artistic temperament, the virginity of our nature, and the patriarchal mode of living of our peasant. His first efforts were studies of the national costume, but as soon as he divested himself of ethnographic conceptions his style changed. This is particularly true of his sketches of feminine types. Using conservative means, Mrkvitchka reproduced the well shaped and characteristic faces of our women, and their expressive hands; and in lines simple and light he painted the national costume in a most elegant manner. It is in such paintings of peasantry that Mrkvitchka attained a height very rare indeed with us.

"Anton Mitov has a predilection for reunions of women peasants in market places and fairs. But what is more characteristic of him is that he prefers sunny days. For him the sun is indispensable, being the source of light which produces above everything else great shadows. Through large surfaces strongly lighted and with contrasting shadows Mitov has developed a strongly decorative conception of nature.

"One of the most gifted of our artists, who has a very profound conception of our peasant and his tragic lot in his struggle with the soil and nature, is Ivan Anghélov. For him, neither landscape nor peasant is ever considered separately; they are bound organically together.

"A master of human and animal forms, of landscape and light, is Jaroslave Véchine, and among the younger painters, whose style is more impressionistic, is Tzénio Thodorov and Nicholas Pétrou, while Valdimir Dimitrov is the first to be influenced by the style of Gauguin."

### President of R. A. "Wide Awake"

Sir William Orpen may sleep twelve hours a day, as told in the first number of *THE ART DIGEST*, but Sir Frank Dicksee, president of the Royal Academy gets along with just half that much. In an interview in the London *Daily Mail* he asserts that he never gets to bed before 1 a. m. and is always up at 7 in the morning. Sir Frank is 73.

## Find Ancient Murals

Medieval art that survived the vandalism of the puritans continues to come to light in England. Important recent discoveries in Hoxne Church, Suffolk, are described in the *St. Edmundsbury and Ipswich Diocesan Magazine* for November. The walls have been cleaned, and a remarkable series of wall paintings has come to light in the north wall above the arches which separate the nave from the north aisle.

These paintings, the article suggests, probably belong to the end of the fourteenth century or the first half of the fifteenth. Beginning at the west end opposite the south door is part of a large figure of St. Christopher crossing the river with the child Christ on his shoulder. Such a figure of St. Christopher in this position is usual, but the next scene is most unusual, and at present it is impossible to guess its meaning. There is a large tree; two men—or devils, for one has a tail—seated on the ground at the foot, are sawing it through with a long two-handled saw. Above, there are branches on either side which sprout into dragons with bat-like wings, from the open mouths of which issue small figures of kings. At the top is seated the Savior in glory with sceptre and orb.

Farther east are scenes in two tiers. The upper one is too broken to be intelligible, but it may be possible in time to interpret the lower one. At the left side a figure with staff in hand either meets or takes leave of another on the extreme left; then there is a figure with a bell, while in the extreme right is a seated figure, apparently the Virgin Mary. Above the heads of these figures are scrolls containing inscriptions, which will be difficult if not impossible to read. The fact that the inscriptions are in black letters suggests a date after the middle of the fourteenth century. The last scene towards the east seems to be a Doom or Last Judgment. A little of the rainbow can be distinguished, with the heads of many souls in the right side of the picture.



## Borglum's Mountain

[Concluded from page 1]

sculptors from them of the Hottentot Venuses to him who made our Rima, is quite new.

"In the Black Hills of South Dakota, a region of crags and gorges and cañons, where there was once more gold than there is now, a National Park is reserved. Some original brain has devised the scheme of carving upon the cliffs which it contains the heads of four presidents of the United States. They are to be much larger than human, some sixty feet from chin to forelock, if there is a forelock. Thus the bird-nosed heads which an anonymous race left on the lonely isles of the Pacific are beaten to a frazzle. Sixty feet of the profile of George Washington already looks out of the cliff, and beneath him we assume (though information is lacking) will be carved, 'I did it with my little hatchet.' Who are the other three chosen thus to be magnified with the Father of his Country we do not know.

"Tact is plainly needed. However great the man, if he had anything in the nature of a beard we hope that South Dakota will cut him out. The thought of whiskers or chin-tuft on the sixty feet to a face scale is horrible.

"But we are bound to condemn the whole plan. It may be very well for South Dakota, which seems to have more cliffs than it knows what to do with, thus to deface nature; it was well enough for oriental despots to carve their glories on mountains in the desert wastes for the delectation of our archæologists. But we live in a small country, and we want all the cliffs which are still unspoilt safe from this monumental masonry. Nature, indeed, does sometimes imitate the human form. There is Dr. Syntax and Lord Brougham, so the imaginative say, in the granite at Land's End. Somewhere above Brigue, in the Rhone Valley, there is, we shudder to recall, a futurist Queen Victoria. But this is no reason why we should be tempted to add contortions of our own."

Then follows the vision already quoted.

In view of the *Telegraph's* manifest paucity of facts concerning the project, and before quoting from the *Star*, the following from the Chicago *Tribune* gives the "news" succinctly and up-to-the-minute:

"Four colossal figures, three-quarters length, will be cut on the granite face of Mount Rushmore in South Dakota by Gutzon Borglum of Stone Mountain fame and will comprise the great national monument to our continental development, on which work is to be started in the spring. Five years will be required for completion, an entire season being devoted to each of the figures of Washington, Jefferson, Lincoln and Roosevelt, of which the faces alone will be sixty feet in height. The \$460,000 for the carving will be raised by national subscription."

The Kansas City *Star* begins by referring to the famous controversy over the Stone Mountain sculptures, near Atlanta, Ga., conceived by Borglum as a monument to the fighters of the Confederacy, but turned over by him to Augustus Lukeman after he had a disagreement with the Southerners lined up behind the plan. Mr. Borglum had submitted to an interview and the *Star* says:

"Of the troubles that attended his work on the Stone Mountain Memorial in the

## New British Posters



"Sheep-Raising in New Zealand," by Gregory Brown.

The war in America on unsightly billboards causes keen interest to be felt here in the British poster movement, in which some of the best artists of the Empire have enlisted their services, not scorning to do "commercial work" to be hung in the great "out-door gallery."

Recently there was shown in the Royal Academy a collection of posters designed by well known artists for the Empire Marketing-Board, to advertise "Empire goods." The posters, says the London *Daily Express*, will make their appearance on some 650 sites on January 1. They are divided into two series—scenes of production and scenes of marketing. They will be contained in oak frames consisting of five panels. In the two outside panels will be two scenes of production, next to them two letterpress posters, descriptive of the pictures, and in the middle a scene of marketing.

The pictures represent scenes in all parts of the British Empire, from George Sheringham's "Canadian Apple Orchard," to E. A. Cox's "Sugar Growing in Mauritius" and Gregory Brown's "Sheep Raising in New Zealand."

South, Mr. Borglum said little. The monument will be there and it will be executed in accordance with his inspiration. That another hand may finish it is a disappointment, but a trivialty to him.

"America to Mr. Borglum is too vast, too vigorous and too youthful to tell anything except tremendous stories of itself. He believes the greatness of the men in a measure has been inspired by the greatness of the people and that the people have drawn their inspiration from the broad ruggedness of the land itself. In the Black Hills of South Dakota he is working on a monument that will, as he expresses it, 'strike one of the deep theme chords that have motivated our history.'

"To the glory of South Dakota," he says, 'it may be recorded that that commonwealth is paying for a mighty monument within its borders which will not bear the likeness of a South Dakotan or the name of the state. From this pioneer Northwest, which the East has pointed to as crude, there has come a deep cultural feeling that never thought to be vainglorious. South Dakota sought to express itself, it had the natural canvass to present a mighty picture, and it desired to make that picture an expression of the genius of America.

"The monument will bear four figures—Washington, the creator; Jefferson, the expansionist; Lincoln, the preserver, and Roosevelt, who, by completing the "passage to India," fulfilled Columbus' prophecy."

## Is It Sculpture?

At just about the time that the customs officials in Boston were confiscating English magazines because they contained advertisements of liquor that was for sale in England, the customs officials in New York were telling Constantin Brancusi, Roumanian sculptor, he had to pay \$240 duty on his "Golden Bird" because it was not sculpture and hence not entitled to free entry.

New York art critics, among them Forbes Watson of the *World* and Henry McBride of the *Sun* called at the appraiser's office and asseverated that the "Bird" not only was sculpture but great art. However, the appraiser pointed to the following legal decision, made when a dealer in carved marble benches tried to call his wares sculpture:

"A work is not necessarily sculpture because artistic and fashioned by a sculptor from solid marble. Sculpture as an art is that branch of the free fine arts which chisels or carves out of stone or other solid material or models in clay or other plastic substance, for subsequent reproduction by carving or casting, imitations of natural objects, chiefly the human form, and represents such objects in their true proportions of length, breadth and thickness, or of length and breadth only."

Mr. Watson made this comment in the *World*:

"Following the advent of Lehmbruch, the Germans have produced a number of exceedingly interesting sculptors who, like the late Mr. Lehmbruch, would not pass these childish legal limitations. And in France and America, sculptors who are by no means as advanced or 'modernistic' as Brancusi, would likewise find their works refused admittance. Indeed, it may fairly be claimed that the strongest movement in modern sculpture is directly opposed to the academic reactionary spirit of the legal statement as here set down, for the very idea of what for lack of a better word may be called expressionism, contradicts the idea of standardized forms and 'imitation of nature.'

"Many, if not most, of the alive sculptors of today do not attempt to fashion from solid materials imitations of natural objects. They are interpreters, not imitators. Far from measuring their forms according to the dimensions of natural objects, they invent forms and develop them along the lines of the greatest expressiveness dictated by their own interpretative ideas."

## Villagers Hide Titian

Philip II of Spain, who owned forty Titians, presented one of them, a "Descent from the Cross," to Bishop Quiroga, who took it to Mexico and installed it in the church that had just been erected in Tzintzuntzan, fallen capital of the proud Tarascans. All through the succeeding centuries the Tarascans guarded the painting day and night. For long periods the church would be closed to visitors.

When officers of the federal government went to the church a short while ago to make an inventory, they found that the painting had been removed. The devout villagers merely shrugged their shoulders and the parish priest professed profound ignorance. The parish is poor, but it is said to have refused \$200,000 for the picture.



## New York Season

Besides the Boutet de Monvel exhibition, a digest of which appears elsewhere, the New York critics in the last fortnight devoted most space to the one-man shows by Edward Bruce, John Fergusson, and Max Kuehne, and to the industrial arts exhibition at the Metropolitan Museum of Art and the "Childhood in Art" display at the Knoedler Galleries.

\* \* \*

"The Tenth Annual Exhibition of Industrial Art at the Metropolitan Museum marks some progress," writes Elisabeth Luther Cary in the *Times*. "Both America and art are more definitely placed than in former exhibitions. The series began in the wholly practical desire to show the public how useful the museum collections were in providing inspiration for original design. Motives found on armor turned up in neckties and looked very nice. Later, the museum broadened its initial idea and made the exhibitions opportunities to show objects designed and made in the United States, the exhibitor in each case being the manufacturer or designer directly responsible for the creation of the design.

"That is where we now stand. The encouraging aspects of the present exhibition are several. For one, the prevalence of plainness. This, we may as well admit with appropriate gratitude, is largely due to the contemporary movements in European art."

\* \* \*

"The discovery of a hitherto unknown and highly gifted painter marks an æsthetic adventure worth the recording," says Margaret Breuning in the *Post*. "When this painter proves—as is the case with John Duncan Fergusson, whose work is being shown at the Whitney Studio—to be an established artist with a long list of previous exhibitions in Paris, London and Glasgow, there is an added element of amazement that his work should have been so little known here. The vogue for foreign artists seems to have stopped short at the Scottish boundary in our international shows.

"Mr. Fergusson is introduced to us in a delightful foreword by Charles MacArthur, as one of those 'dour, wind-bitten Scots—at least three parts granite. As well shake hands with Ben Lomond. There is great talk of integrity nowadays. Here it is.'

"Most of the paintings are landscapes of Scotland. If you know the country, you may feel that no one has painted it before. If you have yet to know it, this exhibition will hasten the acquaintance.

"Such a canvas as 'Where the Glen Begins' is characteristic of much of the artist's work. Big, bold rhythms, sharp contours that cut the skyline, tremendous masses of rock-ribbed hills that go towering up into cloud layers—something monumental, aloof, tremendous in an aspect of nature. But there is such balance of color in these mauves, rose and blue and greens, such balance in this thrust and counter-thrust of curves and angles in the road, the slope of the hills, the gashed lines of ravines, and such charm in the pattern of light that the whole scene is illumined, joyous beguiling."

\* \* \*

Every time Edward Bruce has an exhibition the newspapers refer to him as a successful business man who has returned

to his first love art. Forbes Watson in the *World* applies an antidote by saying that "the marks of the amateur have been entirely erased from the painting of Mr. Bruce."

The artist is essentially a modern in method, he has worked with Maurice Sterne in Italy, and his pictures are at home in the New Gallery. But whereas most moderns like ugly subjects, Mr. Bruce prefers pleasing ones. Therefore he wins the unalloyed praise of Royal Cortissoz in the *Herald Tribune*, who calls the display "one of the most engaging exhibitions of the season. He is faithful to those scenes about Anticoli, in Italy, which appeared in the pictures he first showed in public a year or two ago, but he has extended his range and added Venetian and French impressions to the collection now on view. In them all he discloses the qualities of an artist with a fresh, personal vision. It is a genuine pleasure to encounter landscapes so soundly painted and so original in character. But what we like most about these studies is their unforced, spontaneous balance. He is free, almost casual, and yet his pictures have a curious solidity. Probably this is because he has so just a sense of the structural element in ground forms."

\* \* \*

Ralph Flint in the *Christian Science Monitor* thought Max Kuehne's exhibition of recent landscapes at the Rehn Galleries was "by far and away the most important showing he has made. These canvases deal mostly with New England harbor scenes, and he has given them a ringing color quality and a fine luminous glow. While detail is definitely handled as such, yet the way in which the artist has swung his scenes together keeps the whole matter on a more than purely representational plane."

Helen Appleton Read in the *Brooklyn Eagle* wrote: "Max Kuehne transforms the commonplace into something imagination stirring, not by means of any romantic falsification of fact but by enveloping his subject with a curious luminous glow and by seeing the infinite variety of color which the dullest subject offers, provided one has the seeing eye."

\* \* \*

The fact that a child-portrait, "Pinkie," by Sir Thomas Lawrence, sold for \$388,500 at the Michelham sale, thereby breaking all auction records, lent zest to the "Childhood in Art" exhibition at Knoedler's. Large crowds attended. "Ranging as they do from the sixteenth century to the present day," says the *World*, "they afford some rather interesting comparisons in the changes of attitude toward childhood.

"To the painter of the sixteenth century the idea of exploiting the quaintness or 'cuteness' of childhood did not present itself. Such a thought would have appeared undignified, if not unseemly. The child was represented sedately, the pose and costume as much as possible like those of an adult person. \* \* \* Sir Joshua Reynolds always shamelessly played up the darlingness of pretty children. Raeburn's attack was healthier and more manly. \* \* \* Sargent and Mary Cassatt both, in their very different ways, reflect the modern attempt to understand child nature rather than to exploit, sentimentalize or suppress it."

Beginning with the school of Clouet, the collection had examples by Gainsborough, Reynolds, Raeburn, Hoppner, Goya, Greuze, Corot, Renoir, Mary Cassatt, Whistler and Sargent, among others.

## Alaskan Design



Famous Totem Pole, Alert Bay.

A tribute is paid to the art of the Alaskan Indian by H. R. Kniffen in the *Art Center Bulletin*. "Exquisitely sculptured with precision of draughtsmanship," he says, "the Alaskan totem poles make concrete the design concept of the Northwest artist. With amazing 'ultra modernism' the decorative relief carvers have generalized history, mythology and phratry, and reduced nature forms to almost geometrical types, with color added as an emotional stimulant.

"Totems are most often carved from an entire tree such as the yellow cypress or cedar. The paints used consist of widely different colors of natural origin—animal, mineral and vegetable. These are mixed with fish oils, for the most part. Different tribes excel in special color making, and in consequence colors are frequently exchanged. Viewed as works of art, it is at once apparent that these carved and painted forms are abundant with structural art quality, and may be analyzed by the distinctly traditional standards."

Of the use and nature of totem poles, Mr. Kniffen says: "They are highly revered because they carry the tribal emblems, and what a coat-of-arms or armorial crest means to an aristocrat, the totemic symbols mean to the native Alaskans. In general, totemism is recorded history, either family or tribal, with legendary symbols of commemorative art. The genealogical totem poles are usually placed directly in front of the owners' house and, as the name suggests, give the pedigree of the occupants within.

"When studying the symbolic story told on a totem, one must begin at the top and there meet the female division first, as the wife's totem always crowns the pole; next the husband's, and so on down until every important member of the family is accounted for. A native may see at a glance the tribe from whence the mother came and also the clan relations and marriages."



# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Laguna Beach, Cal.

**LAGUNA BEACH ART ASSOCIATION—**  
Dec.—Paintings by Laguna artists.

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

Dec.—Early American art; Paisley shawls; Blanding Sloan; Franz Marc; Leo Katz.  
Jan.—International Photographic Exhibition.  
Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.  
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.  
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins.

### AINSLIE GALLERIES (BARKER BROS.)—

Dec.—Landscapes, Charles L. A. Smith.  
Jan.—Paintings by Inness, Wyant, Murphy.  
Feb. 1-17—Paintings by Maynard Dixon.  
March—Exhibition, Contemporary Californians.

### BILTMORE SALON—

To Dec. 25—John Hubbard Rich.  
Dec. 27-Jan. 22—"Painters of the West."  
Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.  
Feb. 14-March 5—Kathryn Woodman Leighton.  
March 7-26—Jack Wilkinson Smith.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Aaron Kilpatrick.  
May 9-28—Barse Miller.

## Oakland, Cal.

### OAKLAND ART GALLERY—

Jan.—"Twenty Modern European Artists."  
Feb.—Fifth Annual Exhibition.  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Russell.  
June—Walrich pottery.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

Dec.—Pasadena Soc. of Artists; Manior; Cotton; Barton; Miller; E. Wachtel; M. K. Wachtel.  
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.

### GRACE NICHOLSON'S GALLERIES—

Dec.—Tibetan banner paintings; Old Chinese portrait; old prints; Lucille Douglas.  
Jan.—Cole Collection, Tibetan portraits.  
Jan. 17-31—Miss A. F. Patterson; Ida Curtis.  
Jan. 26-Feb. 15—Zubiaurre brothers; Victor Charreton; Aaron E. Kilpatrick.  
Feb. 14-28—Marie B. Kendall; old masters.  
March—Chinese and Persian art; under-sea paintings, Zarh Pritchard.

## San Diego, Cal.

### FINE ARTS GALLERY—

Nov. 15-Dec.—Loan exhibition oriental art.  
Dec.—Paintings, Zubiaurre brothers; Art Guild; illustrations, Joseph Paget Fredericks.  
Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—2nd annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
Dec.—Loan collection 18th. C. French objects.  
Dec.-Jan.—1st exhibition, selected American paintings.

### BEAUX ARTS GALLERY—

Until Dev. 31—Drawings, school children of Mexico.  
Jan. 1-15—Paintings, Lucien Labaudt.

### GUMP GALLERIES—

Feb. 17-March 7—Paintings, Zubiaurre brothers.

## Denver, Col.

### DENVER ART MUSEUM—

Dec.—Paintings, Albert Gos; Hungarian prints; "Sun Paintings," Pansy Stockton.  
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club; "Paris Prize" designs, Beaux Arts Ins.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

### CYRUS BOUTWELL GALLERIES—

Dec.—Etchings by George Elbert Burr.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

Dec. 6-26—Exhibition of shawls.  
Jan. 3-30—The 1926 accessions.

## Washington, D. C.

### CORCORAN GALLERY OF ART—

Dec. 18-Jan. 16—31st annual exhibition, Washington Water Color Club.

Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

### GORDON DUNTHORNE—

Dec.—Etchings and drypoints by Cadwallader Washburn; 30 English and American etchers.  
Jan. 5-22—Ernest Haskell; Alice Huger Smith.

## Orlando, Fla.

### ORLANDO ART ASSOCIATION—

Dec. 17-Jan. 3—Alice Huger Smith.

## Atlanta, Ga.

### ATLANTA ART ASS'N (HIGH MUSEUM)—

Dec. 15-31—First view, permanent collection.  
Jan. 9-23—Exhibit, Southern States League.

## Savannah, Ga.

**TELFAR ACADEMY, ARTS AND SCIENCES**  
Mch.—Exhibition, Am. Fed. of Arts.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

Dec. 9-Jan. 24—Survey of print accessions.  
Dec. 21-Jan. 24—Special exhibitions, Rene Menard, William Ritschel, Gjura Stojana, Mary Cassatt; Arts Club of Chicago.  
Jan. 1-15—Early American glass, auspices Antiquarian Society.  
Jan. 27-March 8—Chicago Society of Etchers.  
Feb. 3-March 8—31st annual exhibition, Artists of Chicago and vicinity.  
March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.  
April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
June 7-21—School of the Art Institute.  
June 25-Aug. 1—Chicago Architectural Exhibition League.  
July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

### CHICAGO GALLERIES ASSOCIATION—

Dec. 20-Jan. 8—Modernist art, William Schwartz, Angarola, Minnie Harms Neebe.  
Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.  
Feb. 2-19—Stark Davis, Roy Collins.  
Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.  
March 15-April 2—Charles Dahlgreen, Frank V. Dudley.  
April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.  
May-June—Semi-annual exhibit, artist members.

### MARSHALL FIELD GALLERIES—

Jan. 10-22—Chicago No-Jury Soc. of Artists.

### CHESTER H. JOHNSON GALLERIES—

Dec.—Garden and flower pictures, Mabel Key.  
Jan.—Paintings by Leopold Surwege.

### THOMAS WHIPPLE DUNBAR GALLERIES—

Dec.—Water colors, Edward K. Williams, Emily Groom.  
Jan.—Paintings by Louis Kronberg.  
Dec.-Jan.—Etchings, Warren Davis, Ryder, C. A. Schutz.

### HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE—

Dec.—Water colors, All-Illinois Society.  
Jan.—Oils, sculpture, All-Illinois Society.  
Feb.—Paintings, Henry S. Eddy.  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

## Peoria, Ill.

### PEORIA ART INSTITUTE—

Dec.—Annual exhibition, Peoria artists.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION—

Dec.—Portraits, Henry Salem Hubbell; landscapes, Henry S. Eddy; flower paintings, Carl H. Campbell.  
Jan.—Women Painters and Sculptors Society.  
Feb.—Paintings by California Artists.

### ILLINOIS STATE MUSEUM—

To Jan. 20—The Illinois Academy of Fine Arts.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

Dec.—Paintings, William H. Singer.  
Jan.—Thumb box show, Columbus Art League.  
March—Water colors, Ohio artists.  
April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE—

Dec.—Theo. C. Steele memorial; Wayman Adams, Victor Higgins, Garber, Scudder.  
Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."  
Feb.—Indiana Society of Architects.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

### THE H. LIEBER CO. GALLERIES—

Dec. 20-Jan. 1—Paintings, Wayman Adams.

## Louisville, Ky.

### J. B. SPEED MEMORIAL MUSEUM—

Jan. 15-29—Opening exhibition by Louisville Art Association.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

Dec.—Blanding Sloan prints.  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

## Brunswick, Me.

**BOWDOIN MUSEUM OF FINE ARTS—**  
Dec. 13-20—"Fifty Prints of the Year."

## Portland, Me.

**SWEAT MEMORIAL MUSEUM—**  
December—Paintings, J. Eliot Enneking.  
March—Annual Photographic Salon.  
April—Annual exhibition.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts, Grafly; prints, Ernest Watson; Canadians.  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.  
March 9-April 3—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.

### MARYLAND INSTITUTE—

Dec. 15-27—Sketches, Evening Sun contest.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

To Dec. 24—Ballard Collection Oriental Rugs.  
Jan. 5-Feb. 1—Sculpture, Paul Manship.  
Feb.—Juliana Cheney Edwards col. of paintings.  
March 1-20—Society of Arts and Crafts.  
Apr. 6-19—Paintings, Copley Society.

### BOSTON ART CLUB—

March 16-31—Society of Water Color Painters.

### SOCIETY OF ARTS AND CRAFTS—

Feb. 15-28—Photographers' Guild.  
April 1-14—Weavers' Guild.  
April 15-30—Wax miniatures, Ruth Burke.  
May 1-14—Needleworkers' Guild.

### CASSON GALLERIES—

Dec.—Paintings of the South Seas, Harry L. Huffman; flower paintings, Nelly L. Murphy.  
Jan.—Old masters; Bellows lithographs.

### ROBERT C. VOSE GALLERIES—

Dec. 6-24—Landscapes by Walter Koeniger.

### HORTICULTURAL HALL—

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

### GUILD OF BOSTON ARTISTS—

Dec. 13-24—Paintings, Frederick A. Bosley.  
Dec. 27-Jan. 8—Paintings, Charles Bittering.  
Jan. 10-22—Paintings, Lilla Cabot Perry.  
Jan. 19-Feb. 8—Water colors, Sarah C. Sears.  
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 9-March 1—Water colors, Aiden L. Ripley.  
March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

### DOLL & RICHARDS—

Dec. 1-28—Old English sporting prints.

### GOODSPEED'S BOOK SHOP—

Dec. 7-23—Persian art.  
Dec. 29-Jan. 11—Water colors, C. Scott White.  
Jan. 5-18—Pastels, Kate Leah Cotharin; water colors, Charles Emile Heil.  
Jan. 12-25—Paintings, A. Sheldon Pennoyer.

### M. L. WALKER ART GALLERY—

Dec.—Early Am. and English portraits.

### ST. BOTOLPH CLUB—

Dec. 13-29—Sculpture, Richard Recchia.  
Jan. 17-31—Woodward, Sutton, Lavalley.  
Feb.—Ripley, Bate, Keyes, Walsh, Parke.

## Northampton, Mass.

### HILLYER ART GALLERY—

Dec. 13-20—Desiderio da Settignano photographs by Clarence Kennedy.  
Jan. 4-12—"Fifty Prints of the Year."

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

Dec.—Fall exhibition, American artists.

## Wellesley College, Mass.

### FARNSWORTH MUSEUM—

Jan. 5-Feb. 1—Reproductions of Modern Art.  
March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

Dec. 5-26—Oriental paintings and textiles.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

Dec. 1-20—French art of the 18th. century.  
Jan.—Annual Exhibition, Michigan artists.  
Feb.—French artists, 1830-1927.  
Apr. 13-May 30—Annual American art.



**JOHN HANNA GALLERY—**  
Jan. 24-Feb. 7—Henry R. Poore.  
**WILLIAM O'LEARY GALLERIES—**  
Dec.—Charles M. Russell; Rosa Bonheur.  
Jan.—Jap. prints, panels; Whistler; Haden.

### Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**  
Dec.—Exhibition, Grand Rapids artists; water colors, Raymond Crosby, Blanche McMullen.  
Jan.—Paintings, Gustave Cimotti; rugs.  
Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.  
March—N. Y. Soc. of Painters; 100 etchings.  
April—Henry R. Poore; Ethel F. Mundy.

### Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**  
Dec.—Ann Arbor artists; Coptic textiles.  
Jan.—Grand Rapids artists.  
Feb.—New York Society of Painters.  
March—Paintings from Chicago's 39th annual.  
April—Paintings, Henry S. Eddy.

### St. Paul, Minn.

**STEVENS ART GALLERY—**  
Dec.—Etchings, bronzes, Emil Fuchs; etchings, drawings, Ralph Fletcher Seymour; paintings, Abrahamsen, Hayley Lever, Gred G. Gray.  
Jan.—Works by St. Paul artists.  
Feb.—Flower paintings, Mrs. Barnes.

### St. Louis, Mo.

**ST. LOUIS ARTISTS' GUILD—**  
Nov. 14-Jan. 10—Annual exhibition.

**SHORTRIDGE GALLERY—**  
Dec.—Paul King, Matilda Browne, Jane Peterson, Charles W. Dahlgreen, Bela Mayer, Russell Cheney.  
Jan.—Joseph Birren; European etchings.  
Feb.—Paintings, George Ames Aldrich.  
March—Paintings, Henry R. Poore.

### Omaha, Neb.

**ART INSTITUTE OF OMAHA—**  
Dec.—5th annual exhibition, Nebraska artists.  
Jan.—George Bellows memorial.

### Santa Fe, N. M.

**SANTA FE MUSEUM—**  
Dec.—Olive Rush, Warren F. Rollins, Naomi Nelson, Effie Hart.

### Montclair, N. J.

**MONTCLAIR ART MUSEUM—**  
Jan.—Paintings by the "Cragmoor Group."

### Newark, N. J.

**NEWARK MUSEUM—**  
Dec.—Pewter; porcelain; Colonial kitchen and Early American life.  
Jan.—Recent gifts to museum.  
Feb.—Ballard collection, oriental rugs.  
March—Art Center of the Oranges.  
June—Contemporary American paintings, J. Ackerman Coles bequest.

**F. KEER GALLERIES—**  
Dec.—Mezzotints, etchings, water colors.

### Albany, N. Y.

**INSTITUTE OF HISTORY AND ART—**  
Jan. 7-27—Paintings, Alice R. Huger Smith.

### Brooklyn, N. Y.

**BROOKLYN MUSEUM—**  
Nov. 20-Jan. 2—International exhibition of modern art, arranged by Societe Anonyme.  
Dec. 7-Jan. 2—11th. annual exhibition, Brooklyn Society of Etchers.  
Jan. 9-31—Woodcuts by Gordon Craig.  
Jan. 20-Feb. 27—International exhibition of water colors, pastels and drawings.

**BKN. SOCIETY MINIATURES PAINTERS—**  
March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**  
Dec. 8-31—Reproductions of Holbein drawings; 16th century textiles.

Jan. 6-22—Paintings by Olaf Olsen.  
Jan. 27-Feb. 16—"The Painters and Sculptors."  
Feb. 22-March 11—Marines, Whitney Hubbard.  
March 3-24—"Fifty Books of the Year."  
To Dec. 20—Water colors, A. O. Lamplough.  
March 30-April 27—Bkn. Society of Artists.

### Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**  
Dec.—Hamilton collection.  
Jan.—Buffalo Soc. Artists; Camera Club.  
Feb.—International Modern Exhibition.  
April 24-June 19—Selected American paintings.

### Elmira, N. Y.

**ARNOT ART GALLERY—**  
Jan.—Paintings by Sigurd Skou.  
Feb.—Etchings by Alfred Huty.  
March—Water color flower subjects.  
April—Water color exhibition.

### New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**  
Jan. 3-16—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.  
Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.  
Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.  
March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**  
Nov. 9-Jan. 2—Joseph Pennell memorial.  
Dec. 4-Jan. 5—American industrial art.  
Jan. 17-Feb. 7—Modern Swedish decorative art.  
Jan. (begins 10th)—Embroidered waistcoats.

**GRAND CENTRAL PALACE—**  
Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**  
Dec.—Mary Cussatt's drypoints and color prints.

**THE ART CENTER—**  
Dec.—"Fifty Illustrated Books."  
Dec. 16-31—N. Y. Society of Ceramic Arts.  
Jan. 1-30—International Cotton Exposition.  
Feb. 1-15—Paintings by 12 Japanese Artists.  
Feb. 1-28—Commercial printing, American Institute of Graphic Arts.  
April 24-30—New York Sketch Club; Guild of Bookworkers.  
May—Annual Exhibition of Advertising Art.  
June—International Salon of Photography.

**MUNICIPAL ART GALLERY—**  
Jan. 9-Feb. 14—An. exhibition, Ass'n for Culture.  
Feb. 19-Mch. 6—"The Painters and Sculptors."

**SOCIETY OF INDEPENDENT ARTISTS—**  
March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**  
March 27-April 11—Margaret Law.

**SALMAGUNDI CLUB—**  
Jan. 21-Feb. 4—Annual auction exhibition.  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.

**MACBETH GALLERIES—**  
Dec. 7-27—Water colors, etchings, bronzes.  
Dec. 28-Jan. 10—Mystic (Conn.) group.  
Jan. 11-31—Landscapes, Chauncey F. Ryder.  
Feb. 1-14—"Thirty Paintings by Thirty Artists."

**HOWARD YOUNG GALLERIES—**  
Dec. 11-31—Group of American and foreign masters.

**C. W. KRAUSHAAR GALLERIES—**  
To Dec. 27—Water colors by 16 artists.

**EHRRICH GALLERIES—**  
Dec.—"Paintings of the Madonna."

**MONTROSS GALLERY—**  
Dec. 13-24—Paintings, Marion Monks Chase.

**KNOEDLER GALLERIES—**  
Dec. 13-31—Old French and English color prints.

Dec. 27-Jan. 8—Water colors of flowers, Mrs. A. Stewart Walker.

**ARTHUR ACKERMAN & SON—**  
Nov.—Dec.—Water color drawings by Rowlandson, Elyse Lord, J. D. Knap.

**DUDENSING GALLERIES—**  
Dec. 13-Jan. 1—Water colors by John Kellogg Woodruff, Henry Winslow, Herman Trunk.  
Jan. 3-22—Paintings by William Schulhoff.  
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.  
Feb. 14-March 5—Paintings, Clarence Johnson.  
March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.

March 28-April 16—Thelma Cudlipp Grosvenor.  
April 18-May 7—Paintings, Zubiaurre brothers.

**INTIMATE GALLERY (Anderson's)—**  
To Jan. 15—Recent developments by John Marin.

**WILDENSTEIN GALLERIES—**  
Jan.—Modern paintings, Ingres to Picasso.

**THE GALLERY OF P. JACKSON HIGGS—**  
Dec. English and Dutch portraits by old masters; Italian and Flemish primitives.

**THE NEW GALLERY—**  
Dec. 21-Jan. 8—Paintings by Merton Clivette.  
Feb. 15-March 5—Paintings by Thomas H. Benton; mural designs, History of America.

**FREDERICK KEPPEL & CO.—**  
Nov. 23-Dec. 30—Etchings by Joseph Pennell.

**ARTHUR H. HARLOW & CO.—**  
Dec.—Etchings of dogs, Marguerite Kirmse.

**KENNEDY & CO.—**  
Dec.—Old English color prints after Morland.

**BABCOCK GALLERIES—**  
Dec.—Cabinet paintings, American artists.

**GRAND CENTRAL GALLERIES—**  
Dec. 9-24—Screens, Robert Chandler; paintings, Dean Cornwell, Roy Brown.

**ARDEN GALLERY—**  
Until Jan. 1—"Conquest of Mexico" murals, by Victor White.

**WEYHE GALLERY—**  
Dec.—Paintings, Moselio; drawings, Toppi.

Jan.—Paintings by Alfred Maurer.

**N. Y. LEAGUE FOR HARD OF HEARING—**  
Jan.—Paintings, Pauline B. Williams.

Feb.—Landscapes, Natalie Peck.

**CATHERINE LORILLARD WOLFE CLUB—**  
Dec.—Summer work by members.

**ARTISTS GALLERY—**  
Dec.—Group exhibition, Modern Americans.

Jan.—Paintings by John Carroll.

**HENRY REINHARDT & SON—**  
Jan. 15-31—Loan exhibition of old and modern masters, El Greco to Matisse.

**ANDERSON GALLERIES—**  
To Dec. 25—Paintings by Bernard Boutet de Monvel.

**SOCIETY OF ARTS AND CRAFTS—**  
March 1-10—Photographers' Guild.

April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

**MARIE STERNER GALLERIES—**  
Dec.—Paintings, drawings, old and modern.  
**F. VALENTINE DUENSING—**  
Dec.—Water colors by Pajot.  
Jan.—Retrospective exhibition, Henri Matisse.

### Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

### Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
Dec.—Paintings by Sigurd Skou.  
Jan.—Etchings, statuary, Emil Fuchs.  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

### Yonkers, N. Y.

**YONKERS ART ASS'N (Yonkers Museum)—**  
Nov. 15-Dec. 20—Small paintings, sculpture.

### Akron, O.

**AKRON ART INSTITUTE—**  
Dec.—Paintings by Scott; Persian rugs.  
Jan.—Enneking exhibition.  
Feb.—Exhibition, Adams, Garber, Higgins.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists.

### Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
Dec.—Duveneck Society; etchings by Zorn; international water color exhibition.  
January—Ohio Water Color Society.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES—**  
Jan. 17-29—Paintings, Charles C. Svendsen.  
Feb. 14-26—Paintings by Reginald Grooms.  
Feb. 28-March 12—Paintings by Frank Myers.

**TRAXEL GALLERIES—**  
Jan. 3-8—Caroline Lehmer.  
Jan. 10-22—Harry Thokler.  
Jan. 29-Feb. 12—Cincinnati Women's Art Club.

### Cleveland, O.

**CLEVELAND MUSEUM—**  
Nov. 30-Jan. 4—Ralph T. King memorial.  
Jan. 4-Feb. 14—For'n section Carnegie Int'n'l.  
May—Cleveland Society of Artists.  
June—Contemporary American paintings.

**LINDNER ART GALLERY—**  
Dec.—Annual exhibition, Womens Art Club.

### Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
Dec.—Paintings, Carl Lawless, Arthur Meltzer; annual thumb-box show, Columbus artists.  
Jan.—N. Y. Society of Painters.  
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.

March—Paintings from the Sesqui-Centennial.  
April—Historic textiles from Brooklyn Museum; theatre art and masks.  
May—17th annual exhibition, Columbus Art League; paintings, Harry J. Westerman.

### Dayton, O.

**DAYTON ART INSTITUTE—**  
Dec. 12-30—Sixty Prints (Providence, R. I.).  
Dec. 15-Jan. 2—Ohio Water Color Society.  
Dec. 31-Jan. 26—Persian Shawls; Birdseye View of Coinage.

Jan. 4-23—Loan show, Portraits of Daytonians.  
Jan. 25-Feb. 18—Dayton Women Painters.  
Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.  
Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs.  
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
Apr. 6-24—Swiss pictures, Albert Goss.  
Apr. 30-May 25—European posters.  
June 7-28—N. Y. Society of Painters.

### Toledo, O.

**TOLEDO MUSEUM OF ART—**  
Dec.—Ohio-born women artists.  
Dec. 15-Jan. 16—Fjaestad exhibition.  
Jan.—Black-and-Whites, Italy-America Society.  
Feb.—Dewitt and Douglass Parshall; Ohio water color show; Toledo Camera Club.  
March—Canadian artists.

April—Ninth annual Toledo exhibition.  
June-Aug.—15th an. exhibit, American paintings.

**MOHR GALLERIES—**  
Dec. 11-Jan. 5—Modern American paintings.  
Jan. 5-15—Helen J. Niles.  
Feb. 15-March 1—Harry Leith-Ross.  
March 1-15—Chester Hayes, French landscapes.  
March 15-April 1—Henry R. Poore.  
April 1-15—The Athena Club.

### Philadelphia, Pa.

**PENN. ACADEMY OF THE FINE ARTS—**  
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

**THE PENNSYLVANIA MUSEUM—**  
Dec.—Objects from Paris international exhibition Modern Decorative and Industrial Arts.

[Concluded on next page]



## Irish Dispute

When Sir Hugh Lane, debonair Irish art connoisseur and expert, perished in the Lusitania tragedy in 1915, he bequeathed thirty-nine important paintings, some of them renowned old masters, to the National Gallery in London. A codicil of his will changing the beneficiary to the Municipal Gallery of Dublin, which he had founded in 1907, was held invalid because it was not witnessed. Many hold that England is morally bound to turn the pictures over to Ireland.

Controversy over the matter has now broken out afresh. Lady Gregory has written a pamphlet entitled "Case for the Return of Sir Hugh Lane's Pictures to Dublin," and Mr. Cecil Harmsworth in an insistent article in the *Daily Mail* urges that the English government now act. This newspaper editorially says:

"No fair-minded man with the facts before him can doubt for a moment that Ireland's claim to the pictures is overwhelmingly strong. It is a plain matter of right and justice to return them to Dublin without delay. There has never been the slightest doubt that Sir Hugh Lane was heart and soul an Irishman and desired to benefit his native city."

## Carnegie Collections Ready

The Carnegie Corporation of New York has announced that art collections worth \$100,000 were ready to be sent out to twenty colleges in the United States and Canada for use in the teaching of art. The collections consist of 1800 reproductions in photograph and color facsimiles of the greatest works in architecture, sculpture and painting; fifty original prints representing different processes and schools from the sixteenth century to the present; a set of textiles in thirty-five pieces dating from antiquity to the present day; and two hundred books on the art of every period and people.

## Providence's Venus



Greek Statuette of Venus.

This beautiful bronze statuette of Aphrodite, a Greek masterpiece and dating from the second century B. C., is the outstanding purchase of the year made by the museum of the Rhode Island School of Design, at Providence. For many years it was known to archaeologists only by a plaster cast made long ago, the original having dropped out of sight in Russia. This cast came to the

## Big Illinois Show

A special train carried artist members of the Illinois Academy of Fine Arts from Chicago to Springfield, the state capital, for the opening of the exhibition of 340 works of painting and sculpture at the new Illinois State Museum. The reception was a big social event. Addresses were made by Dr. A. R. Crook, curator of the Museum; J. F. Cornelius, president of the Academy, and Oskar Gross, the portrait painter. The latter said, according to the *Chicago Post*:

"This state of Illinois has progressed in so many ways with which you are all familiar, that there is nothing left but the progress of art. Italy has always been to us the country of art, but America is fast coming into its own, and in this country's rapid climb Illinois must play its part."

The success of the exhibition is due to co-operation between Dr. Crook and Mrs. Mary E. Aleshire, manager of exhibitions for the Academy.

attention of Salomon Reinach, distinguished French expert and director of the St. Germain Museum in 1898, and he wrote of it in the *Revue Archéologique*. Twenty-seven years later the original was brought to him by a dealer, having appeared in the market in Vienna, following the cataclysm of the world war. Mons. Reinach then wrote at length on the work for a publication of the "Fondation Eugene Piot."

It is believed that a Russian nobleman acquired the statuette in Italy considerably more than a hundred years ago.

The museum *Bulletin*, in considering the acquisition, remarks that, "like all the Hellenistic works, the statues of Aphrodite show her not so much as a goddess, but as a representation of female beauty at the height of its powers. This was Praxiteles' gift to the world, and those who came after him followed his example. Small wonder then that in many details one thinks of Praxiteles as he studies the bronze."

## The Great Calendar

• [Concluded from preceding page]

- Dec.—Chinese paintings, Sung and Ming.
- THE PRINT CLUB—**  
Dec. 6-24—Christmas exhibition.  
Dec. 27-Jan. 2—Etchings by William Strang.  
Jan. 3-17—"Fifty Prints of the Year."  
Jan. 19-29—Prints of cats by modern masters.
- SOCIETY OF ALLIED ARTS—**  
Dec. 1-15—Work by Zwick, Beacham, Braymer, Connor, Linke, Lyons, Nelson.  
Dec. 15-31—Work by Nortenheim, Hofstetter, O'Brien, Koller, Blum, Pietz, Renner, Richter.  
Jan. 1-15—Work by Mason, Lovegrove, Stewart, Sutton, Molind, Till, McKinney, Mann.
- ART CLUB OF PHILADELPHIA—**  
Dec.—Thirty-third Annual Exhibition.  
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.  
Feb. 4-25—"Ten Philadelphia Painters."  
March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
April—Exhibition by painter members.
- ART ALLIANCE—**  
Dec. 10-Jan. 1—Water colors, Birger Sandzen.
- Erie, Pa.**  
**ART CLUB OF ERIE—**  
Jan.—Paintings by five artists.  
March—Exhibition, Erie artists.
- Pittsburgh, Pa.**  
**CARNEGIE INSTITUTE—**  
Feb. 10-March 10—Annual Exhibition, Associated Artists of Pittsburgh.  
March 10-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.  
**WUNDERLY BROTHERS—**  
Dec. 6-20—Frank Gardener Hale, jewelry.

## Providence, R. I.

**R. I. SCHOOL OF DESIGN—**  
Dec.-Feb.—Early American furniture, Goddard.  
Dec.—F. A. Turner collection of Oriental rugs.  
Jan.—Joseph Pennell memorial exhibition.  
Feb.—"Fifty Prints of the Year."

**PROVIDENCE ART CLUB—**  
Dec. 7-26—Annual show, little pictures.  
Jan. 4-16—Hope Smith, Drury, Frazier.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY—**  
Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
December—Memphis artists; Birren.  
Jan.—Canadian artists; drawings, Lillian W. Hale; wax miniatures, Ethel Frances Mundy; Edith Rockefeller McCormick's historic laces.  
February—Paintings from Metropolitan Museum; Turkish and Indian shawls.  
March—Max Bohm.  
April—George Bellows Memorial.  
May—William Ritschel; "100 Etchings."  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
Dec.—Prints, Baumann; oils, C. P. Gruppe.  
Jan.—Grand Central Art Galleries exhibit.  
Feb.—George Bellows Memorial.  
March—Theodore J. Morgan; Boyer Gonzales.  
April—Matisse drawings and etchings.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
Jan. 5-Feb. 5—Annual exhibition of paintings.  
May 5-June 5—20th annual, Texas Artists.

## Ogden, Utah.

**FINE ARTS GALLERY—**  
Dec.—J. T. Harwood; J. A. T.; Everett; Calvin Fletcher.

Jan.—Hafen collections.  
Feb.—LeConte Stewart.  
March—Group exhibition, 36 artists.

## Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY—**  
Dec.—Lee Greene Richards; Utah Women Painters; Henri Moser.  
Jan.—Florence Ware; Ruth Harwood.  
Feb.—Alfred Lambourne; water colors.  
April—Mary Teasdel.

**MERRILL HORNE GALLERY—**  
Dec.—Miriam Brooks Jenkins; Waldo Midgley; Mahonri Young.

**MEMORIAL BUILDING GALLERY—**  
Dec.—A. B. Wright.

**UNIVERSITY OF UTAH GALLERY—**  
Jan.—Lee Greene Richards; Laurence Squires.

## Norfolk, Va.

**NORFOLK SOCIETY OF ARTS—**  
Dec.—Exhibition from National Arts Club.  
Jan.—Loan exhibition of arts and crafts.  
Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

## Madison, Wis.

**MADISON ART ASSOCIATION—**  
Dec. 1-Jan. 15—Paintings, William S. Schwartz.  
Jan. 15-Feb. 15—Paintings, Willard Metcalf.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
Dec.—Sculpture, Emil Fuchs; paintings, Willard Metcalf, Emil Fuchs, Eugene Higgins, Gertrude Copp.  
Dec. 15-Jan. 15—Paintings, Elmer A. Forsberg.  
Jan.—Persian pottery; art for children; paintings, George H. Macrum; Winthrop Turney.  
Jan. 15-Feb. 15—Sculpture by Louis Mayer.  
Feb.—Nat. Ass'n of Women Painters and Sculptors; paintings, Gustave Cimiotti; paintings selected by Louis Bliss Gillet.

**MILWAUKEE JOURNAL GALLERY—**  
Dec., Jan. & Feb.—Paintings by 16 members of Madison Art Association.  
March—Portraits by Merton Grenhagen.



# The ART DIGEST

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## Found at Pompeii



The Newly Found Statue.

In the excavation of a house situated on the via del l'Abbondanza in the City of Pompeii, a wonderful statue of a young man has just been discovered. It stands near a pillar in the same position as on the day before the city was buried under the lava of Vesuvius, 79 B. C. The statue ranks among the most beautiful specimens of antique art found in recent years. It is entirely undamaged with the exception of the objects the statue was holding in its hands—two torch holders in the form of great tendrils.

Many art experts believe the newly discovered masterpiece is a creation of the famous Greek sculptor Phidias or—at least—that it belongs to this master's school.

## New Hope Artists in Exhibit

Works by the New Hope group of painters will feature the January exhibitions at the Philadelphia Art Alliance. There will be special displays of the paintings of John F. Folinsbee and R. Sloane Bredin. A general exhibition of prints, sculpture and paintings will include examples by Lathrop, Garner, Spencer, Colt, and Adolphe Borie.

## Ralph Pulitzer Acquires Bruce's "Subiaco"



"Subiaco," by Edward Bruce.

At the end of the first week of the exhibition of paintings by Edward Bruce at the New Gallery, New York, twenty-one of the twenty-seven canvases were sold. The first to find a purchaser was "Subiaco," which is considered by the artist to be his most successful effort toward "rhythmic" painting. The buyer was Ralph Pulitzer, who also acquired "Peasant Barns." "Subiaco" is a very large canvas, being five feet wide.

Mr. Bruce apparently has lived down the curse of having been a successful business man before he turned to art. His exhibition met the approval of all the New York critics, from the conservative Mr. Cortisoz to the liberal Henry McBride, and in point of sales more than duplicated the artists' success last year at the Scott & Fowles Galleries.

Duncan Phillips purchased two pictures from the exhibition for the Phillips Memorial Gallery in Washington and Adolph Lewisohn bought the "Anticoli and Roviana."

## Open to Advertising

On February 1 THE ART DIGEST will be able to guarantee a paid circulation TWICE that of any other weekly or semi-monthly art periodical in America; and on that date its columns will be opened to advertising. It has appeared without advertising because it desired to be under obligation to no one save its subscribers. It now has a business commodity—advertising—to offer, which it will sell on a straight business basis. Space in THE DIGEST will be worth more than the price charged, and it will be sold strictly on the understanding that no editorial favors are to be extended to advertisers.

## As Others See Us

[Translated from an article by Ramon Perez de Ayala in La Esfera of Madrid.]

The United States are known in the Old World for their moving pictures and their newspapers; if not by their own newspapers, at least by the reflection, imitation, and parody of them, inasmuch as the greater part of the European press has copied the form and informative style of the newspapers on the other side of the Atlantic. Neither the moving picture nor the press is a defective medium by which to judge the United States, and one may arrive thus at a knowledge not far removed from reality—that is, if we may credit what one of their writers has said: "The films and newspapers supply ninety-nine percent of the Americans with ninety-nine percent of the ideas which are of use in this life."

But other more authentic and reserved manifestations of American culture remain almost unknown to the Europeans. For instance: Do works of art in the United States display original and unmistakable characteristics?—Is there such a thing as American painting? Which is the same thing as inquiring: Are Americans good judges on the question of art in general and painting in particular? I would not hazard a reply. It might be well, however, to note certain elements of judgment. At the present moment there are a great many prominent painters in the United States. Let us recall Davies, the unfortunate Bellows, Speicher, Fromkes. The latter is a lover of Spain. About three years ago he exhibited, with a unanimous and somewhat uncommon success, his paintings on Spanish subjects, in the Modern Museum of Madrid. At present he is among us, endowed with a singular



power and great mastery, pursuing his work of interpreting Spanish types and landscapes.

American painters have either been formed in Europe, or else in the United States, following the direction and mastery of the European schools. Does this mean that there is no school of American painting with its own peculiar physiognomy? Not at all. There is a school of classic Spanish painting in spite of the fact that the Spanish masters learned from the Italians, and these in turn from the Byzantines.

With reference to the relation between the painter and the public in America, the problem rests on the fact of whether the public feels as proud and vainglorious of its painters as, let us say, the Florentine public some centuries ago, felt proud of Cimabue, or whether the American public feels the same pride for its art as it does for its Morgan, Rockefeller, Ford, Roosevelt and Douglas Fairbanks, that is, for its banks, its industries, its politics, and its biological optimism.

The American museums are much poorer than the European ones in the matter of antique art. But a curious phenomenon may be observed in the modern works of art which—naturally—are abundant there. There is a wonderful assortment of this pseudo-modern art—an extension of the old art which is sometimes referred to as academic. But there are, likewise, and in a greater proportion than in the European museums of modern art, magnificent examples of what is termed independent or free art. When the Impressionists were being greeted with sneers in Paris, and, therefore, in all artistic Europe, the Americans took over the product of their work. In American museums and private collections one may find a greater number of paintings of the impressionistic era than in any other country in the world. Does this mean that Americans have a more experienced and apt taste in perceiving and enjoying the new aesthetic styles? This inference appears to be contradictory to a great many facts. How can we, then, explain the American preference for Impressionism in view of the fact that few European connoisseurs enjoy it?

We must not forget that the two poles around which the social conduct of Americans revolves are ostentation of wealth and ostentation of originality. To an American, poverty is unhappiness, opprobrium, a demonstration of the worthlessness of the individual. In all the towns of the Old World there exists the proverb: "Poverty is not dishonor." This maxim does not apply in the United States. And they are right, inasmuch as, due to the constitution of society in the United States, those who cannot collect at least a little capital are really good for nothing. At the same time that he identifies poverty with dishonor, the American would believe himself unhappy if he were convinced that he is more or less equal to any other man in any other country. In order to feel happy he must believe himself of an entirely distinct nature. He must, therefore, conduct himself, reason, and react in an original and unexpected manner. Generally, all originality is reduced to thinking the opposite of anyone else, which may be compared to believing you are wearing a new dress because you have turned the old one inside out.

And this is the paradox of the American: he is a man who submits himself with the greatest faith to all forms of routine, and who opposes with the greatest routine all the usually accepted opinions. He reasons in this manner: "Such a thing is what the

majority of people like, as is shown by the fact that they pay the most for it. I, however, like it better than anyone else, and the proof of that is that I pay more for it than anyone else." And then: "Such a thing pleases nobody. It pleases me, therefore, my taste is diametrically opposed to everybody else's."

These are two opinions which indicate a childish psychology. How can these two conceptions be reconciled? They appear to be contradictory, but, upon examination, they are not. Both of them are simply a form of ignorance of where to turn to in affairs of superior culture. The American, in comparison with other men, has to be superior (which implies equality of nature and difference of quality); and he has to be distinct (he then ceases to be superior because in the heterogeneous there are no hierarchies; one cannot say which is superior, a keg of wine or a sewing machine). It is perfectly intelligible that the American, with respect to what is nearest him in position, should assert himself superior; and with respect to what is nearest him in origin should try to demonstrate himself as different.

An American considers himself superior to a Japanese, naturally. But he considers himself much more superior to a Latin American, due to the fact that he is in a nearer position to him. On the other hand, an American considers himself different from a Latin American but different in a greater degree from an Englishman, because the latter is nearer to him in origin. But the fact that the United States is the most powerful country in America does not impose the corollary that an American is always better than a Costa Rican. Nor does the fact that the United States separated from England mean that the temperamental clay of the American is different (save in his greater ingenuity and youth—or childishness) from that of the Anglo-Saxon. The epigrammatic Oscar Wilde said "Americans think they are entirely different from the English; but they are really alike in everything—save their language." With the latter shot he was maliciously alluding to the Boston writers who prided themselves on purer English than that of England itself.

## Boston Independents

Boston now has a Society of Independent Artists, which will hold its first annual exhibition January 16 to February 6 "open to all artists without selection of work by a jury and without the creation of distinction among exhibitors through the awarding of prizes." In its prospectus the society says that "the demands of the artists for an exhibition to which all may send is not greater than the desire of the public to know all phases of American production."

A fine old stable on Beacon Hill is being remodelled for the gallery. About 100 artists have joined so far, among the well known members being Eugene Speicher, Howard Giles and George Biddle. Dues for active members are \$5 a year, and the same for associates. Any painter, sculptor, etcher, lithographer or other worker in the graphic or plastic arts, no matter where residing, is eligible. Exhibits must be received at 40 Joy street by January 8 or 9.

The officers of the Boston Society of Independent Artists are: Jane Houston Kilham, president; Carl Gordon Cutler, vice-president; William Brooks Hazelton, treasurer; Frances R. Porter and Martha E. Crocker, secretaries.

## Saving Santa Fe

There is tragedy in Santa Fé, N. M., and there is comedy. The artists and the old timers are up in arms against an Amazonian invasion, and the realtors and the Chamber of Commerce are at issue with them. For the clubwomen of nine states, be it known, have proposed to make Santa Fé their "summer capital" (this old, old town on a high plateau with pure, pure air), and the artists and old timers fear that the "atmosphere" of the place is about to be sacrificed to the Great God Profit.

Santa Fé, the City of the Holy Faith of Saint Francis, objects, in the language of Witter Bynner, to becoming a "modern cultural colony" or a "summer university." "Resident artists and writers," he says in the *New York Times*, "like John Sloan, Mary Austin, Will Shuster, Alice Corbin, B. J. O. Nordfeldt, Andrew Dasburg and myself, and visiting artists, like Sinclair Lewis, Vachel Lindsay, Harriet Monroe and Willa Cather, are only a minor element of the agitation, in which natives, oldtimers and new-comers of all sorts are a unit."

"Not only the Old Santa Fé Association, mainly of English-speaking residents," continues Mr. Bynner, "but also the Centro de Cultura and the Union Protectiva of Spanish-speaking residents, are out shoulder to shoulder, building a wall against the attack."

"When the clubwomen of nine states combine into a group and decide that they want Santa Fé as a Summer refuge, a place where they may study and play and breathe clean air, a 'spiritual capital' to which they may add their own ideals of living and thinking—with so powerful an organization advancing, the artists and their fellow-citizens are no longer supine. They rally to the defense, they close the rusty gates."

At this point the reader should be told that one of the floats in the vivid parade during the September Pasatiempo, Santa Fé's Mardi Gras, was called "The Culture Club of Keokuk," a satire on a group of clubwomen held spellbound by a Swami.

Mr. Bynner does not put concrete blame on the "clubwomen of nine states," who thus seek to make Santa Fé popular and populous. Instead he philosophizes, at the expense of the other sex:

"As long as men are immature enough to organize their Rotarian or Kiwanian groups for the promulgation of culture, women, it seems must advance or mark time in the same way. One sex has to be approximately as foolish as the other. While male individuals lend themselves to collective banality, women individuals must keep pace; while the men have their lunches, their songs and their hours, the women must have their teas, their lectures and their minutes. It is all in the natural and amusing order of events."

## More Than America's Share

"I have just added a handsome Corot to my treasures," a Back Bay gentleman remarked to his friend, according to the *Boston Transcript*.

"Not one of the forty-one hundred, I hope," returned the other.

"What do you mean?"

"I was thinking of the remark of a famous English expert and art critic: 'In his lifetime Corot painted nine hundred landscapes, five thousand of which are in the United States.'"



# San Francisco Has Great Exhibition of American Painting



"Lady in Green Velvet," by Abbott Thayer, and "Portrait of Mrs. Augustus Saint-Gaudens and Her Son, Homer," by John S. Sargent. Lent by Homer Saint-Gaudens, Director of Carnegie Institute.

San Francisco at the California Palace of the Legion of Honor is having its first great comprehensive exhibition of American painting, which will continue through January. Other American museums, San Francisco private collectors and the big art dealers of the country have lent fine examples, and the beautiful museum built by the late Adolph B. Spreckels and his wife, Alma de Bretteville, on the heights overlooking the Pacific, is affording an aesthetic treat the city is enjoying in the fullest.

The exhibition was organized by Mrs. Cornelia B. Sage-Quinton, the director. From the *Examiner* we learn that pictures have been lent by the Metropolitan Museum of New York, the Detroit Institute of Art, the Worcester Art Museum, the Albright Art Gallery of Buffalo, the City Art Museum of St. Louis, the Cleveland Museum, the John Herron Art Institute of Indianapolis, Carnegie Institute of Pittsburgh, the Hackley Art Gallery of Muskegon, Mich., and the Cincinnati Art Museum, which provided a fine group of Duvenecks.

The dealers who lent works include the Macbeth Gallery, the Ferargil Gallery, the Kraushaar Galleries and the Milch Galleries of New York and the Vose Galleries of Boston.

Among the San Francisco connoisseurs who lent pictures are Herbert Fleishacker, Mrs. Alma de Bretteville Spreckels and Colonel Charles Erskine Scott Wood.

The best review of the exhibition to reach THE ART DIGEST is that of Junius Cravens in the *Argonaut*, who describes the display as "of great educational importance and of exceptional interest from many aspects. Not only do we find there many familiar paintings from collections all over

the country, canvases that some of us have seen in New York, Chicago, Detroit, Indianapolis and elsewhere, as well as reproduced in print, but a perusal of this collection has a chronological value leading one to and giving one a perspective of the trend of contemporary art. There has always been a 'modern art' and there always will be. Art is only modern today; tomorrow it is already old fashioned, merely another stone in the wall.

"This is more or less true, of course, throughout the history of the arts, but a representative collection of American paintings leads one to consider contemporary art with a more calm reserve, a more just consideration, for it gives one a glimpse of what it has come from and where it is going. This is not the least of the benefits to be derived from the current show.

"One of the sidelights is an opportunity to trace the influence of painters like Whistler. There is but one of his pictures shown, 'Study in Rose and Brown.' This happens to be one of our favorite examples of his work—but what figure painting by him is not? When we turn from it to J. J. Shannon's 'Miss Kitty' or to William Chase's 'Portrait of Mrs. Chase' and see the ghost of Whistler shadowing them darkly we know why Whistler is the master and why painters like Chase irritated him.

"Through more than two hundred canvases shown one may construct fairly completely the entire history and development of American painting during the last hundred years. William M. Hunt (1824-1879) is about the earliest painter represented. His 'Head of a Boy' has been contributed to the exhibition by Charles Erskine Scott Wood of San Francisco, and it is interesting to note fur-

ther that Colonel Wood has lent more canvases than have come from any other one source, about twenty in all.

"As in all such general collections, there are many examples of the illustrative or narrative school, photographically realistic. This school possibly reaches its intellectual and technical best, and therefore its least offensive expression, in such painters as Edwin Abbey: 'The Penance of Eleanor, Duchess of Gloucester' is a characteristic example of his work. But whatever may be said for or against Abbey and his contemporaries it is in the general type of painting that we find all the best reasons for revolt, for the birth of so-called Modernism in general. Paintings such as Gari Melchers' 'The Wedding' are stuffy and oppressive as tinted photographs. This type of painting ebbs low enough in things like 'The Cardinal's Portrait' by Toby Rosenthal, but it reaches its lowest worst in 'Nude' by William Paxton, which produces no emotion save a saccharine nausea. That such bad art as this should be hung in a representative American show is an affront to the intelligence of the public.

"But let us shudder, and turn to pay tribute to the many fine things shown, and to the many men represented who have contributed their best energies to the development of American painting, not alone through their own canvases but also through their endeavor to help and teach others. It is not possible to list them all here, but we note names like Kenyon Cox, Charles Hawthorne, Robert Henri, William Forsyth, Frank Duveneck and half a score of others in passing. Perhaps they are not all great painters, but they have woven something imperishable into our background through liberal giving of what they had to give."



## France's Tribute

[THE ART DIGEST in the two preceding numbers presented American estimates of Monet. Here is a digest of the French view prepared by Mr. Hamlin.]

When an artist dies who, in his lifetime, was noted for painting a lily pond, or a haystack, or a cathedral, at different hours of the day in order to study and show the serial differences in the unity of light, it would seem natural to apply the same method to the man himself and view him under the rising and the setting sun of his day. But with Claude Monet the light came from within, and while the tributes which appeared in the Paris press on the day after Monet's death on December 5 paid some attention to his biography, one received little impression of a genius ripening under the rays of its surroundings.

Indeed almost the only adverse note, perhaps to be dismissed as a product of the moralistic school of criticism, was in itself an indirect tribute to the steel-like power of the man. M. Louis Vauxcelles, in *Excelsior*, believes that we want to know what an artist thinks of the universe, what ideas are in his mind behind the portrait or the landscape that he paints. "It is that which draws us to a Tintoretto, a Vermeer, a Mathias Grünewald, a Rembrandt, a Chardin, Delacroix or Cézanne. These artists . . . have in common one virtue which the Impressionist lacks: the human presence. Behind their work, they are there; we recognize them, and with them, ourselves. The man is too absent from the works of the great Monet."

But the artistic task which Monet saw before him was primarily impersonal and not such as easily to release or bring forward "the human presence." M. Jean Bortot, in *Le Journal*, quotes Tintoretto's saying that "one buys colors at the merchants, but not light," and then says: "If the task of the painter is to create from light, Claude Monet was the painter par excellence. Synthesizing all that which was form and contour, sacrificing purity of line to brightness of tone, he was properly speaking a magician of light." That same idea is developed by M. Henry Bidou, in the *Journal des Débats*: "He employs all the devices of magic. He decomposes colors, he subdivides matter in bright touches, he tears white to pieces prismatically, he passes boldly from the color seen to a certain color felt at the base of the real, but often brighter and truer. That is the technique of the series called the 'Mills' (1891). But that of the 'Water-lilies' is entirely different. There the strokes, far from remaining diversified, are blended, melted into a single substance of an infinite delicacy almost liquid, spread upon a very absorbent base. In the 'Cathedrals' it is the minute drawing of each stone that serves as a support for the light. One might say that, having to paint the three elements, air, water and stone, Claude Monet had sought three different processes, each suited to its object."

"He thus attained extreme refinement in analysis, but one must not forget that that light which modulates in all the colors is one and, giving to the canvases its unity, makes of them at the same time masterpieces of harmony, balance and construction, as were, before Monet, the Lorrains and the Turners. However paradoxical it may seem, one can paint light only on a solid architecture. Otherwise it wastes away and is lost. How firmly founded the 'Cathedrals' are and how

simple those paintings are in their complexity! . . .

"Each artist creates a world, Monet, escaping from earthly paths, built a universe of light. That light varies in stone and flower. It becomes the mist of the dawn around the 'Nettle Island.' It becomes snow at Vetheuil, poplar foliage beside the Epte. It becomes the fog of London and the smoke of the Saint-Lazare station. It takes on a thousand forms, resolves into all the colors of the rainbow; it is a dazzling cosmos and yet remains essentially itself. Monet has done to Nature what, in 'The Tempest,' the sea did to Ariel: purifying it of everything corruptible, he has changed it into something marvellous and brilliant."

That idea of changing Nature appears also in the tribute of M. Guy Mounereau, in the *Echo de Paris*: "It is not enough to say that Monet worked according to Nature; he burglarized Nature. He installed himself in the open field or beside a stream and followed, stage by stage, the transformations of the light."

"Courbet, who saw him one day setting up in a field a system of pulleys to manage the enormous canvas which was to become the 'Lunch in the Forest,' could hardly believe his eyes." That contrast of both character and methods between Courbet and Monet is also referred to by M. Thiébaut-Sisson, in *Le Temps*: "The enthusiasm of Monet for the painter of Ornans cooled from that moment when Courbet, whom he had consulted about a study of a nude in the open air, advised him to paint the figure in the studio and later surround it with a background of foliage. Monet would not adopt the subterfuge. Intransigent as he always was, he ceased to ask advice from a master whom he continued to admire, but who refused to understand that the light outdoors can be studied only from nature, and from that moment he undertook to fly on his own wings."

Monet's unwavering devotion to his ideal is recognized also by M. Louis Léon-Martin, writing in *Le Petit Parisien*. After referring to the time when Renoir and Monet lived for a year chiefly on potatoes which they raised themselves, he says: "During more than 25 years (up to 1889), he struggled against the terrible difficulties of ordinary life, and he had, like his friends, the admirable courage to strive, to struggle not to die, without ever yielding anything of his ideal. Monet was one of those artists who cannot satisfy themselves by going to the public, but who find their pride and the fulfillment of their faith in raising the public up to themselves."

"For more than a quarter of a century," says M. René Chavance, in *La Liberté*, "his glory has been without a cloud. New schools have arisen. The law of reaction has given birth to conceptions opposed to those of the Impressionists. But Claude Monet remains unassailable in his grandeur." His identification with Impressionism is again remarked by, among others, M. Roger Dardenne, in *Le Figaro*; who, after calling Monet the most illustrious representative of Impressionism, says: "Perhaps no other one has pushed so far the analysis of color; the subtlety of his eye, his aptitude to perceive the variations of light and the most delicate nuances has perhaps never been equalled."

M. Albert Flament says in *L'Intransigeant*: "Monet, the contemporary of Rodin, died, at 86 years of age, the last of a heroic generation of unselfish, brave, vibrant men related to Delacroix and the romantics and

## Another Holbein

Another romance of the auction room is related by the London newspapers. A painting sold at Sotheby's last May as a Sir Anthony More (Antonio Moro) and bought by Mr. Frank Sabin, the well-known dealer, for £5,000, has been authenticated by Dr. Wilhelm von Bode and other experts as a portrait of Queen Mary, daughter of Henry VIII, by Holbein. Dr. von Bode, who is head of the Kaiser Friedrich Museum, and the greatest living authority on Holbein, estimates the value of the portrait at £50,000, according to the London *Times*, and "assumes that it will be sold in America, where another Holbein recently fetched £60,000." [This refers to the picture bought by the Detroit Museum, already reproduced in THE ART DIGEST.]

This newly found Holbein was among the pictures belonging to the late Rosalind Countess of Carlisle. Mr. Sabin's perspicacity was keen, because a large number of picture dealers competed for the "Sir Anthony More."

"When it was acquired," says the *Daily Mail*, "it was covered by thick layers of dirty varnish which completely hid the brilliant blue background so typical of Holbein's portraiture. The whole picture is enamel-like in quality, and the features are drawn and modelled with that tenderness and delicacy of which Holbein alone held the secret. The Princess is depicted in a sumptuous dress of crimson-maroon velvet, from the widening sleeves of which protrude the slashed sleeves of the undergarment. The picture is in a marvellous state of preservation and has lost none of its pristine freshness and purity of color."

"It is the greatest artistic discovery of the century," Dr. von Bode is quoted as saying.

even further back Fragonard and Watteau, the bold precursors of the Gothic period. These two great Frenchmen, Rodin, Monet—who were never in the Institute!—deserve to be neighbors, since one caught the fugitive play of muscle and the other captured the light and the sunbeams. The Luxembourg Museum is too small. The walls of the Rodin Museum are sad and bare. What beautiful adornment it would be to hang there some Monets, Sisleys, Renoirs, Manets!

December 9 in *Candida* a story of Monet is told. "Monet had in his studio some paintings of Cézanne, especially dear to the heart of his friend Mirbeau, a great enthusiast for the painter of Aix. One morning Mirbeau arrived unexpectedly at the studio of Monet. Amazement! The canvases of Cézanne were covered with a curtain. Just then Monet came in.

"What?" said Mirbeau reproachfully, "You are hiding your Cézannes now!"

"I am hiding them because I can't help it. They are so beautiful that if I look at them I despair of ever doing anything that will approach that ideal, and that discourages me from painting."

"Mirbeau was reassured. But it is not certain but that there was a bit of irony in that reply."

### Monet Memorial for Boston

A memorial exhibition of paintings by Monet is planned by the Boston Museum of Fine Arts for the middle of January. In addition to the fine examples owned by the museum, there will be many loans.



# London Critic Bemoans Sale of "Pretty Pinkie" to "Plutocrat"



"La Fontaine d'Amour" and "La Pipée aux Oiseaux," by Francois Boucher, which brought £47,250 at the Michelham sale. The former changed hands in 1887 for 920 francs.

Possibly the worst case of "mixed feelings" regarding an object of art ever put on record is that of the critic of the London *Sphere* who writes about "Pinkie and Plutocracy." According to him the Michelham sale "gave cause for head-scratching among the connoisseurs. Sir Thomas Lawrence has always in his own and the critic's estimation been ranked way down below his contemporary giants, and his picture, 'Pinkie,' the little girl who lived to be aunt to Elizabeth Barrett Browning, fetched £77,000, the highest price ever paid for a picture sold by auction. The stern critic does not like to go further than 'pretty'—with a hint of chocolate-boxy—in appraising the picture. But Mr. Duveen knows his own clients, and I fancy these hold my vulgar view of 'Pinkie,' which is as follows:

"If ever canvas was instinct with life, this picture lives and breathes. If ever the vehicle of oil paint spread on canvas has caught the wind as its blows, the light that dances in a mischievous child's eyes, the breath of life and joy in living, Lawrence in this picture achieves the miracle. You feel as you look at it that you could read small print by its light in the dead of night. The color of it is the color of sea downs on a May morning, the joy of it is of the joy of the first warm day of spring. And in the little girl's graceful figure are comprised whatever things are lovely, whatever things are pure in the minds of men.

"I can conceive running amuck financially for this successful 'chocolate box.' Like a slave girl in the market-place, the merchants with the money-bags peered at her, and doubtless he with the fattest purse acquired her through Messrs. Duveen, and will carry her overseas, and we shall never see her more, never again renew our youth in the light of her eyes. Pluto will take Persephone with him to the underworld and rob us of our spring—unless by a noble gesture he presents her to the National Gallery! So much for 'Pinkie.'

"If I were Midas (and until I am paid at American super-journalist rates I shall not be Midas), I should have gone bald-headed for pretty 'Pinkie,' and I should have allowed myself to be bled reasonably for

Gainsborough's 'Miss Tatton.' I should have shut my eyes and yawned when the Raeburn women came under the hammer, winked once or twice at Hoppner's 'Lady Louisa,' snored while Gainsborough's 'Master Heathcote' held the floor, and refused strong-mindedly to send a van for anything else, except Raeburn's 'Henry Dundas' at under £5,000. Such is the boorish Philistinism of the present writer.

"What is the lesson of this famous sale? Perhaps that the age of plutocracy has scattered to the winds our standards of criticism in art. For years the agent or dealer had been the severe art critic, and the price he paid for a picture was the measure of its artistic merit. Today he acts largely for the foreign plutocrat, to whom money is no object, who buys a picture bravely as he would buy a chintz, because he thinks it pretty and pleasant to live with, or buys it for its notoriety or historical associations. In neither case do the technical merits of the picture weigh heaviest with him, and only in the latter does he make his purchase as a possible investment. Accordingly the price paid for a picture is no longer necessarily a strict criterion of its severe merits. And this would suit me and other Philistines very well, if only it didn't entail the loss of our loveliest treasures."

In the aftermath of the Michelham sale much was written about the two Boucher panels, bought for £47,250 by Captain Jefferson Davis Cohn, who previously had paid £75,000 for the mansion in which the collection was housed. One of the panels changed hands in 1887 for 920 francs, or a little more than \$230.

"Bitterness of soul," says P. G. Konody in the *Daily Mail*, has been aroused among young British artists by the high prices of the Michelham sale. "They contend that it is absurd to suggest that a picture by Lawrence or Romney can be worth sixty or seventy times the sum that anyone is likely to pay for a picture by, say, Sir William Orpen or Mr. Augustus John. It is high time, they declare, that some regard should be paid to the living. . . . Yet by the transaction referred to large sums of

money are brought into this country from the United States, so that by this means something is done towards the restoration of our trade balance, and, what is more to the point, a good deal of this very money is being used in those directions which, it is believed, will best help the young British artist."

The London *Times* says editorially: "Should 'Pinkie' have fetched but a seventy-seventh part of her existing price, there would have been no more money set free for spending upon the work of living artists. But it is far from improbable that more than one amateur of the arts, who was this way and that dividing his slow mind about the purchase of a new picture, will be nerved by the story of 'Pinkie' to take the plunge. He will have the picture he likes; and, who knows? His descendants may make a large fortune out of it."

Walter Sickert, well known English painter, in the course of a letter to the *Times* contends that "such canvases would never have existed at all but for the fact that even the most fashionable portrait painter is only spurred to incessant production by the cruel necessity of making a living, and Lawrence, it is on record, needed this very spur."

Governor Alvan Fuller, of Massachusetts, who bought Romney's "Lady de la Pole" at the Michelham sale, has also acquired in Paris, says the Boston *Transcript*, two landscapes by Hubert Robert. He now has six Romneys and seven Hubert Roberts.

## New Frescoes by Michelangelo

According to the *Magdeburgische Zeitung*, in the old monastery church of Apice, some frescoes have recently been discovered which apparently belong to Michelangelo. The frescoes are signed with 'Michel', probably an abbreviation, because the letters are followed by two dashes. The technique in which the frescoes are painted is exactly that of the great Italian master. Experts of international reputation have been asked to make a thorough examination of the paintings.



## Like a Bad Penny

Here is a story with a moral for painters, and the moral is: Don't cut them up, burn them.

In the summer of 1914, that year for starting wars, the French painter Charles Camoin, whose works sell readily and for good prices, took a look around his studio and decided to open hostilities against numerous pictures which were not up to his standard. One after another he adjudged canvases unworthy and destroyed them by cutting them into smallish bits with a sharp knife. More than sixty fell victim, and the remains he consigned to the garbage can.

"What was his utter astonishment," says the *New York Times*, "when he learned that many of his artistic efforts were included in a sale of the collection of Francis Carco, held in March of last year. M. Camoin immediately proceeded against the auctioneers and the court ordered the seizure of the revived paintings. In February of this year, other Camoin paintings mysteriously appeared at a Hotel Drouot sale, but they were sold as of 'unknown origin,' some for as low as 10 francs.

"M. Camoin then continued his investigations and now it appears that all the paintings which he so carefully cut to pieces have been wonderfully and mysteriously put together again and sold at prices which, absurdly enough, range from 10 francs to many thousands. Such prominent names as Rothschild figure in the list of those who now have Camoin 'destroyed' pictures.

"M. Camoin has brought suit to obtain his pictures, plus damages, and all the present owners have been ordered to appear in court to show cause why they should not give them up. Meanwhile, one of the dealers who purchased some of them has intervened with a suit on behalf of the 'Syndicate of Artistic Property' to protest 'for the general interest, against the moral right of artists to their works.'"

## Knoedler's and Modernism

"It is a significant sign of the times" says the *London Sunday Observer*, "that Messrs. Knoedler and Co., a firm of American art dealers who in the past have devoted themselves almost exclusively to the sale of old masters of firmly-established fame and value—the great Impressionists already count among their number—are getting more and more interested in the work of living artists of the advanced school. The exhibition now on view at 15, Old Bond-street, is exclusively devoted to the art of the French neo and post-Impressionists. Derain, Bonnard, Matisse, Seurat, Signac, Utrillo, and Marie Laurencin now fill the walls formerly reserved for the great masters of past centuries.

"The inference is obvious, for it may be safely assumed that Messrs. Knoedler are out for business, not for propaganda. They have felt the pulse of the picture-buying public and have arrived at the conclusion that they are on safer ground in pinning their faith to those manifestations of living art which reflect the true spirit of our age than in supporting the tired rearguard of a moribund academic tradition."

## Samuel O. Buckner Resigns

After sixteen years of service as president of the Milwaukee Art Institute, Samuel O. Buckner resigned, and the board of trustees reluctantly accepted his resignation

and adopted resolutions expressing their great regret. During his term of office Mr. Buckner presented to the institute the "Samuel O. Buckner Collection," consisting of thirty-eight paintings.

## It Sounds Convincing

Harry Watrous, vice-president of the National Academy of Design, wrote it. Here it is:

"Lines and form of dynamic symmetry. Symphonious and intangible as a lyric by Chowdhury. A subtle moaning on a sylvan lake in the pale moonlight, with lips to lips. Something undulating. Sensed, but not heard or seen. A spirit of the fourth dimension. An intrigue of color. A passion like the soul of the rainbow. Flitting by eyes that see not with the vibrating wings of the lunar moth. An appeal that reaches some inner chord and calls for tumid tears. But with a power and virility of the tropic pampero. The touch of virgin genius, not suffocated by academic corruption. A self-expression sent by the Olympian gods. A smile from the soul, not the simper of a 'Mona Lisa.' Eyes that call. Lips that sear. A dream without sleep. A caress. Sweet death. Turn over to view the portrait."

Mr. Watrous calls it a burlesque on the new school of art criticism, "Appreciation of a Portrait by Mme. Virsky, of Ivan Tomsky, of the Bunsky Foundation." But Henry McBride in the *New York Sun* says:

"This is scarcely burlesque—it is the real thing. Charles Baudelaire, who had such deep insight into matters of art, said that all caricature should be based on sympathy, and Mr. Watrous' caricature is so sympathetic that it would not surprise in the least to find him enrolled shortly on the Bunsky Foundation staff. Clearly he has the gift."

## Thunder in the Prelude

By way of prelude to her review of an exhibition Miss Dorothy Grafly of the *Philadelphia Public Ledger* said:

"An interesting game might be played by art lovers who visit exhibitions were they to conjecture from the quality and tone of a painting the character of the artist who produced it.

"It has been said that the artist gives himself away in everything that he does, although he is not conscious that he is telling tales out of school. If he be retiring and sensitive in spirit, his work is apt to reflect that tendency even though he bluster about like a bull in a china shop in order to cover his real personality.

"Many an artist who is thoroughly uninteresting to meet has within him an almost inexhaustible supply of subtleties and fancies, and it is upon these that he draws when he expresses himself in his work.

"Of course, there are artists who bluff in their art, but if their work is bravado or an imitation of the work of others, the hoax is almost always apparent, especially if one be bent on discovering the real personality behind the brush stroke."

The particular exhibition that Miss Grafly reviewed doesn't matter.

## France Buys Startling Work

Van Dongen's portrait of Anatole France, that created such a stir before the novelist's death, has been bought by the French government and presumably will go to the Luxembourg. The artist makes the author appear to be melting away. "In it I seem to melt like cheese," said France.

## In Atlantic City

Under the leadership of its president, James C. Rogers, a retired official of the Pennsylvania Railroad, the year-old Atlantic City Art Association seems determined to make of the resort a real art center for the sale of pictures and the fostering of art appreciation among the rich and the near-rich who go there for relaxation and pleasure.

The grand ballroom in the new Convention Hall, which is to be completed next summer, is to be the permanent home of the association, where continual exhibitions will be held.

In an exhibition last winter 112 pictures by Philadelphia artists were hung, and exactly 12, or 10 percent., were sold. This winter another display will be held in temporary quarters.

Dorothy Grafly, writing in the *Philadelphia Public Ledger*, quotes the object of the association as follows: "The establishing and maintaining, or securing the establishment and maintaining, in the city of Atlantic City, of an art gallery or museum for the exhibition of paintings and other works of art; the encouraging and developing in said city of the study of the fine arts and advancing the general knowledge of kindred subjects, and to that end furnishing popular instruction; and co-operating with the civic authorities in the adorning of the streets, avenues, parkways and other public places in said city with statues, busts and other works of art, either of a memorial nature or otherwise; and generally the promoting and fostering of a love for the beautiful in art and architecture in said city."

Mr. Rogers, writing to the *Public Ledger* of the enthusiasm now manifested, says:

"They begin to realize what I have been earnestly proclaiming during the past year, that Atlantic City stands apart from all other cities of the country in its ability to furnish inducements to the greatest painters of the world to send their works here for exhibition. Nowhere else can so many people—especially people of culture and wealth—be reached in the course of a year, for we have not only our own enormous floating population of 12,000,000 annually, but we have within four hours of our city, on the railroads, a resident population of some 15,000,000 people."

## Evaluating America

Just how much of it they mean, and just how much is due to politeness, we would naturally like to know. Now there is Mme. Henry Lapauze, one of the governors of the Luxembourg and very prominent in French art circles, who recently came to America and who has given an interview to the *New York Times*. She is owner and director of the art magazine *La Renaissance*, and she will convey to her countrymen through it her idea of what America is doing in both the fine and industrial arts.

"America is not only collecting art but developing it," said Mme. Lapauze, and she asserted that France could learn more from America at present than America could learn from France. [Was that politeness?] She believes the inspiration has come from forces in this country with which the artist is surrounded and which will be responsible for America's future place in art.

"America in the twentieth century," she said, "is to the world what Rome and Athens were to the world of an earlier time." [And maybe that was not flattery.]



# Contemporary Swiss Painting Revealed in Munich Exhibition



"The Delight," by Cuno Amiet, and "Sleeping Woman," by Theophile Robert, in the Munich exhibition of Swiss painting. The latter is an example of the "Neue Sachlichkeit" (New Objectivity) school.

At the present time the Glaspalast in Munich exhibits paintings of Swiss artists brought together by the Münchener Secession and the Münchener Künstlergenossenschaft. The leading Swiss artists, Giacometti and Amiet, the *Deutsche Kunst und Dekoration* points out, "prove, as they did before, superiority, variety of expression and a powerful vision. Especially the freshness and liveliness which Amiet has retained are astonishing. His fresco-like picture 'The Delight' is not a bit sensitive, which often is a characteristic feature of Hodler's paintings. Amiet's rhythm is joyfulness and feeling for nature; his color, line and construction are a little decorative and over-ornamental; his style has something of a colorful carpet and an architectural frieze; but the totality is a picture in which light

serenity and sensual joy dominate. The painting 'Tree in Blossom' makes a strong impression, in this picture the world is seen as a garden.

"Also Giacometti's 'Morning Fog' and 'Snowy Park' are very impressive. This artist is in the main a paradisiac painter of landscapes, that is, he possesses a sense of feeling for demonic nature which expresses itself in a joyful gayness as well as in brooding sultriness and wintry or nocturnal depression.

"For these two great masters of nature, landscape is not simply a motive: they present, as soon as they picture a scene, a real religion of nature.

"Max Buri is represented by only two pictures; Maurice Barraud, whose creations are influenced by French artists, exhibits

among other pictures a charming 'Nude Figure' in delicate pastel-colors. Edouard Vallet prefers heavy and dark colors; Theophile Robert's pictures show the tendency of the *Neue Sachlichkeit*. The various landscapes of Max Brack ('Garden Nook'), Walter Clenin ('Landscape Near Bern') and Edward Boss ('In the Fields') show the clear and transparent atmosphere of the hilly country and a high plastic sense of form.

"There may be mentioned also the wonderful pictures of Ernst Morgenthaler, the characteristic creations of Johann Von Tschanner, the strong paintings of Hans Berger. The pictures of Viktor Surbek, Abraham Hermanjat, Alexandre Mairet, Reinhold Kündig, Willey Fries, Pietro Chiesa and W. L. Lehmann are also important."

## Sandzen in Philadelphia

Philadelphia had a chance to see the work of Birger Sandzen, art idol of the plains states, in a comprehensive exhibition of his paintings, water colors and prints at the Art Alliance. The critics sought to analyze the very personal style of this Scandinavian who transplanted himself in Kansas.

"Nobody accustomed to viewing pictures could mistake one of his productions for a painting by an artist born in this country, and Sandzen's own individuality is so strong that a painting by him impresses itself on the memory and is not readily forgotten," wrote Francis J. Ziegler in the *Record*.

"Some there are who carelessly dub him a modernist, possibly because of his lavish use of pure color, but his work is more akin to the peasant art of Scandinavia.

"He is apt to handle his brush, whether it be dipped in oil paint or in water color, much as if it were a bit of colored chalk, building up his composition with lines rather than with masses; ignoring the half-tones and delicate nuances of color. This does not sound very attractive in print, but the result of this method in Mr. Sandzen's hands is a virile, entertaining canvas or a strong water color—a bit stark and uncompromising, but very decorative and effective as an ornament to the wall.

"The disadvantage of his method lies in the fact that he seems in danger of becoming a slave to his own formula, and that

one of his works so closely resembles another that a collection of them tends toward monotony. Seen for the first time they are extremely fascinating."

## Wetter Than Provincetown

A picture of bedraggled and bedrabbled American art students in search of sunshine to paint is drawn by Helen W. Henderson in a letter from Nice to the *Philadelphia Enquirer*:

"The chief colony which I have seen is that group of students which have been brought from Provincetown by their leader, Edwin Ambrose Webster. With a party of seven, he started forth in October, and after a few days in Paris, came down to a small Alpine village within a bus ride from Nice. The rain has prevented the students, as well as their professor, from doing much painting, as they are sun worshippers to such an extent that they do not paint grey days even when those are the only kind to be had.

"Mr. Webster is an accomplished artist, well-known in Provincetown, an exhibitor in the Sesqui-Centennial Exposition in Philadelphia. He is interested in the so-called modern movement and especially in the work of Gleizes, one of the leaders in Paris. His students have camped in the Alpine village, like gypsies, and the rainy days have been full of activities bearing on mere creature comforts, for one must learn how to live in these parts."

## Flemish Landscape Art

Somewhat similar to the exposition of French landscapes held in the Petit Palais, Paris, about a year ago was the exposition recently held in the Royal Museum in Brussels, when about 400 paintings and drawings representing Flemish landscape art of the 16th, 17th and 18th centuries were brought together from all parts of Belgium.

This exhibition continued brilliantly, as M. Michel Benisovitch says in *Le Figaro Artistique*, the series organized there in previous years, when "French Painting in the 18th century," "The Italian Primitives," "The French Impressionists" and "The Northern Primitives" were the subjects. He remarks also that this exhibit should lead to a complete revision of our judgment of the 16th century in Flanders.

M. Paul Fierens, in *L'Art Vivant*, says that "one can follow the evolution of a branch of painting in which, since the 15th century, the Flemings have shown themselves particularly gifted—and they still are—and to which the greatest of their painters, Jerome Bosch, Brueghel, Rubens, Brauwer, gave decisive impulses, while a crowd of 'little masters' contributed their varied personal notes. . . . The gem of the Brussels exposition is a little Rubens of the Fritz Lugt collection, 'Countryside in a Storm,' one of those nothings which says everything."



# THE ART DIGEST

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Editor-in-Chief.....PEYTON BOSWELL

America and Great Britain.....Peyton Boswell  
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## New Year's

The New Year is a time for surveys and forecasts.

Very few of us, I think, have reached a proper conception of the art future of the United States.

Economists know that the nation is now entering an imperial period; that as Rome was the center of the Mediterranean world, and later England the center of the Atlantic world, America is the center of the modern world of trade, lying as it does between the Atlantic and the Pacific.

The World War hastened, but did not cause, this economic process. It placed, a bit prematurely, billions of wealth in the hands of Americans. These billions are being invested in every spot on the earth where economic opportunity exists. The tribute that Roman governors in their rule caused to flow homeward from every part of the Roman world, these industrial exemplars of America will cause to flow to the United States. This may sound crude and heartless, but it is the truth.

When nations are enriched, a period of glorification in art ensues. Look at Greece, at Rome, and at Italy, when she was the trade center of the Medieval world; look at Spain, at Holland, at England.

What form will the art glorification of America take? What will it express? How fine will it be?

New Year's, 1927, is productive of thought to the art world. There are about 100,000 of us in a population of 120,000,000. The responsibility of an ideal sets before us a problem. Let us consider it.

—PEYTON BOSWELL.

## Boston War Memorial

At a public hearing in the auditorium of the State House in Boston Guy Lowell and his associates presented to the Massachusetts special state commission a model and sketches of the proposed war memorial for Copley Square. The model met with universal approval, but a strong opposition has developed to the use of Copley Square as

## Opportunists?

That American artists are "opportunist" and that the United States "stands for almost anything" is deduced by the critic of the London *Times* from the international exhibition held in London under the auspices of Mrs. E. H. Harriman.

"Six countries—England, France, Germany, Switzerland, the United States, and Mexico—are represented in the Multi-National art exhibition at the New Chenil Galleries, Chelsea," he writes, "and, as Mr. Clive Bell says in his very sensible remarks about nationality in art at the beginning of the catalogue, the circumstance is more important than the quality of the works. Before we can have comparison in merit we must have comparison in kind, and the scheme of such exhibitions initiated by Mrs. Harriman deserves every encouragement.

"That the general effect of the exhibition should be cosmopolitan rather than multinational was only to be expected, because in these days of rapid communication nationality is a shy bird—more evident in the breach than in the observance—and he would be a bold man who professed to place the pictures at sight. For one thing, 'France' now stands for 'School of Paris,' which includes artists of every race, from Swedish to Japanese; and if, as one supposes, race counts for more than political nationality in art, 'United States' stands for almost anything.

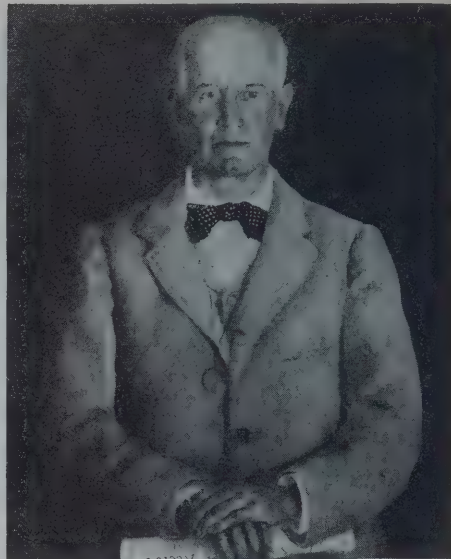
"But, making allowances for the general effect of cosmopolitanism, it is possible to distinguish more or less unconscious national tendencies. Whether they are well or ill composed the English pictures are inclined to be 'facty,' the French urbane, the German rather conscientiously unbeautiful or untidy, the Swiss heroic, the American opportunist, and the Mexican 'facty' again. The oddest effect of the exhibition, indeed, is to make the English and the Mexican pictures stand out by a similar particularity in the treatment of subject—the differences being mainly in subject and color. Allowing for these differences it would be possible to find English equivalents to the fine 'Mexican Landscape,' by Luis Martinez, and the little genre subject, 'El Chulo,' by Fermin Martinez. This may mean, of course, that English and Mexican artists are less affected by the formal intentions, originating in Paris, which have spread all over the world; but since English and Mexican artists frequent Paris it seems also to show that their powers of resistance are national or racial."

a site, lack of size and inharmonious surroundings being the basis. A block near the State House and an island in the Charles River basin were other locations suggested.

The plan of Mr. Lowell calls for a classic structure, Grecian in inspiration, about 160 feet in diameter and ninety feet in height. The memorial would be surrounded by thirty-six columns, with two entrances between them. Within a space of heavy patterned granite, would be the monument proper, in pink granite, within which would be a chapel or sanctuary, containing an altar before which a light would constantly burn. Surmounting the circular monument would be a bronze figure, nine feet in height, directly facing the Public Library, symbolic of the "Hope of the Future." The outside of the chapel would be adorned with sculptured figures and urns.

The cost of the project would be from \$1,500,000 to \$1,750,000.

## Davey's "Galsworthy"



"John Galsworthy," by Randall Davey.

Mr. and Mrs. Cyrus McCormick, Jr., have presented the Art Institute of Chicago with Randall Davey's "Portrait of John Galsworthy" and it has been added to the collection of portraits of persons famous in the dramatic world that hangs in the lobby of the Institute's "Goodman Theatre." Others are Mrs. Siddons by Sir William Beechey; James W. Wallack, by Charles Robert Leslie; Junius Brutus Booth, by Thomas Sully; John Philip Kemble, by Martin A. Shee; and Lillian Gish, as "Romola," by Nicholai Fechin.

Mr. Davey painted Galsworthy last winter in the Southwest. It is described by the Art Institute's *Bulletin* as "in the more recent Davey style, with the heightened color, greater directness and simplification of forms that has come since this painter moved to the Southwest."

## Boston Sculpture Show

The Boston Society of Sculptors at a recent meeting elected Cyrus E. Dallin president, and decided to hold an exhibition of their work at Horticultural Hall, Feb. 14-26, in connection with the exhibit of the Boston Society of Landscape Architects and Massachusetts Federation of Women's Clubs.

The idea is to show how the work of the sculptors will look when placed in gardens or in conjunction with architectural settings. This, says the Boston *Transcript*, should be a means of illumination to the public, "who forget how ornamental a piece of sculpture may actually be."

## After May I

After May 1, 1927, the subscription price of THE ART DIGEST will be \$2.00 a year, and single copies will be sold for 15 cents. Until that date new subscriptions will continue to be received at \$1.00 a year; but renewals at that price can not be accepted.

After careful consideration, the raising of the subscription price was decided on as a means whereby THE ART DIGEST in the season of 1927-28 can achieve its ideals in the work it has undertaken. Despite the universal approval it has met, and its astonishing success from the circulation standpoint, the editor knows how inadequate has been the presentation of the material that has come to his hands.



## Water Colors

"Following the precedent of a year ago the International Society of Water Colors has sent its annual exhibition to the Cincinnati Museum and it is an excellent show," says Mary L. Alexander in the *Enquirer*. "The more one studies the display the stronger grows the impression that water colors are, more than ever, making themselves felt in the field of painting as much for their splendid singing color as their pictorial qualities.

"One or two of the artists have gone so far as to paint their water colors directly on canvas instead of on paper which is the usual custom. This method gives the texture of oil painting with the added beauty of luminous color, produced only with the water medium. In methods of application many variations of technique are visible although the general aspect attests the prevalence of pure transparent color. Some of the paintings are handled with impressionistic boldness, while on the other hand, some are executed with pointillistic finesse. What is most noticeable is that the small sized water color is a thing of the past, if this exhibition is a criterion. Most of the painters have smashed into big surfaces with as much boldness and accuracy as a painter in oil."

According to Miss Alexander, Cincinnati artists agreed that "John Whorf had the best display for pictorial beauty as well as brilliant handling and handsome color." This John Whorf of Boston is the artist whom F. W. Coburn was quoted as praising so highly in the last ART DIGEST.

## Washington Aquarelles

"The Washington Water Color club's exhibition is open at the Corcoran gallery," says Ada Rainey in the *Washington Post*. "This is its thirty-first annual exhibition. It seems to improve with its maturity. This is one of the best shows it has had in a long time.

"Most of the water colors are by Washington artists, although there are several paintings by well-known out-of-town artists, among them Charles W. Hawthorne, Jane Peterson, Yarnell Abbott and Elinor M. Barnard.

"The place of honor on the wall facing the entrance is held by a brilliant painting entitled 'The Orange Sail,' by Jane Peterson. This has the accustomed strength of the vital Miss Peterson, but is broader and we prefer to think even more vital than her usual work. Just under it is a 'Still Life' by Elinor M. Barnard. It would take a strong water color to 'stand up' to the work of Jane Peterson. That this still life is successful under this test is the more remarkable. Two water colors on either side are by Edgar Nye, who continues to get stronger and more interesting."

## Denver's Art Interest

A compilation of facts about the Denver Art Museum reveals that the museum's membership has virtually doubled in little more than a year's time, says the *Chicago Evening Post*. On July 1, 1925, the museum had 834 members. Today the list exceeds 1,500 and is constantly growing. Interest in art activities is shown by the fact that during the exhibition of sculpture by Maillol and prints by Matisse and Picasso from Sept. 15 to Oct. 15, sales totaling more than \$2,000 were made.

## Moffet Wins Association's \$1,000 Prize



"The Longshore Fisherman," by Ross Moffet.

Ross Moffet with his "Longshore Fisherman" was the winner of the \$1,000 prize at the second semi-annual exhibition of the Chicago Galleries Association. Altogether \$7,700 in awards was distributed, the jury being composed of Felix Russman, William S. Schwartz and Thomas Hall for the artists and Charles H. Worcester and Hubert Burnham for the trustees of the association.

The other prizes included \$500 to Anthony Angarola for "Slavish Dwelling" and to Wellington J. Reynolds for his "Portrait of Miss Clara Moores;" \$400 to Claude Buck for his "Christmas Eve," Paul Trebilcock for "Patrick MacFarlane" and Frederic Tellander for "In the Upper Berkshires."

Five prizes of \$300 each were awarded to Oliver Dennett Grover for "New England Elms," George Ames Aldrich for "Winter, Normandy," Oscar E. Berning-

haus for "Ball Game, Taos Indians," John Stacey for "Along the Sound" and James Topping for "Scattering Clouds." Four prizes of \$250 went to Edgar S. Cameron for "El Mirador," Anna Lynch for "Of Earth's Treasures," Karl A. Buehr for "Autumn in Vermont" and Frank C. Peyraud for "The Lily Pond."

Ten prizes of \$200 each were awarded to Susan Ricker Knox for "Reflections," John E. Phillips for "Indian Hunters, Taos," Wallace L. DeWolf for "Carpet of Gold," Charles Sneed Williams for his "Portrait of George Arliss," Rudolph F. Ingerle for "Morning in Hickory Nut Gap," J. Allen St. John for "A Street in Old Fez, Morocco," Anna Lee Stacey for "Along a Bruges Canal," Gerald Frank for "Decorative Still Life," Charles W. Dahlgreen for "A Spring Morning in Brown County" and Pauline Palmer for "Pals."

## Claude Monet

Master! we bow before you, and your name

Shall go resounding down the halls of time.

You sought for truth, and finding it found fame;

You showed us in the humble the sublime. You made a blind world see, and showed to all

How haystack and cathedral, at your touch,

Flamed into glory. All things great and small

Held beauty for your eager heart to clutch.

Now you are gone from us, great heart, clear eyes

That held such noble vision, you are gone, But still your torch will guide our blundering feet;

Even through grief's darkness your voice bids us rise,

Nor count the battle lost, for it is won

If we but hold to truth, nor fear defeat.

—Lilla Cabot Perry in Boston "Transcript."

## Sues Mrs. Whitney

Mrs. Harry Payne Whitney has been sued for \$80,672 by Miss Katherine Minahan, fine arts commissioner of Orange, N. J., for services she claims to have rendered to Mrs. Whitney in connection with the proposed erection of the "Embarkation Monument" in New York harbor as a companion war memorial to the "Debarkation Monument" unveiled last June at St. Nazaire, France.

Miss Minahan, according to her own story, says the *New York Sun*, is a sort of clearing house between sculptors with art to sell and municipalities desiring beautification. More than four years ago, her complaint states, Miss Minahan thought out the plan for a dual international war memorial, the embarkation theme for New York and the "debarkation" scheme for the lonely tip of the St. Nazaire Peninsula. According to her complaint Miss Minahan suggested this plan to Mrs. Whitney, and with the latter's consent has worked for four years upon it. Now, she alleges, the New York end of the plan has been dropped without her consent.



## Toledo Adds a Johansen to Collection



"Little Trio," by John C. Johansen.

"Little Trio" was one of the pictures in Toledo's fourteenth annual exhibition of paintings by American artists that particularly appealed to the art lovers of that

city, so it has been bought and added to the permanent collection of the Toledo Museum of Art. It is typical of the style of the artist, John C. Johansen.

### Art's Old Story

Sometimes the subject of art, by its sheer human interest, can appeal to the moron readers of the tabloids. Much was made in the New York papers of the award to Palmer C. Hayden, negro house cleaner and window washer, of the first prize (\$400) in fine arts of the Harmon Foundation and the Commission on the Church and Race Relations of the Federal Council of Churches.

Hayden, 33 years old, and a native of Widewater, W. Va., never let any but a few of his friends know of his artistic efforts, according to the New York Times. "He painted for the joy of it, and not because he hoped to win any great appreciation of his efforts. But when five of his paintings were submitted to the Foundation, depicting water scenes near Portland, Me., Haverstraw, N. Y., and other nooks the jury decided that he had done unusual work for a man with so little training and subject to such a handicap of limited opportunity."

Hayden does not intend to let the cash award, though he considers it a small fortune, "swell his head," according to the *Evening Post*. "He will continue to earn his living by doing cleaning work. He also plans to go on living in his tiny studio at 29 Greenwich avenue. Though this studio measures hardly more than six feet square, Hayden not only does his painting but has his sleeping quarters there. As this cubicle contains all his possessions, including scores of paintings, it is necessarily crowded. In one corner is a single bed which can be so folded that it takes scarcely more room than a large chair.

"'It sure is crowded in here,' Hayden remarked, 'but I get this place for \$3 a week and I am willing to make some sacrifice to be able to continue my art. If I spent too much for a room I wouldn't have money for paints and canvas, and I would rather have the paints and canvas than more room.'"

Hayden served eight years in the army, then became a New York mail carrier, but the long hours interfered with art and he decided on a more menial job for freedom.

### Installment Art

"Shall art—real art—be sold on the installment plan? It is an important question," says the New York *Evening Post* in an editorial. "Formerly, when it was the ambition of every well-to-do citizen to maintain an establishment, there were many square yards of bare walls to be covered and nothing was so available or so decorative as pictures. Competitive buying resulted and the artists flourished.

"But conditions changed. The old-fashioned home passed. People began living in apartments, which offered little room for indulging in pictures, and interest in this use of art declined. With the hope of restoring that interest, a group of progressive artists suggests the cultivation of 'the mass buying of paintings' through the sale of really good pictures on the installment plan. They contend that many persons who have formed the habit of buying in that way will readily buy good canvases and be improved automatically.

"Naturally, old-fashioned artists are shocked. They protest that it places art on the same plane with cheap automobiles, self-playing pianos, ukuleles and washing machines.

"Nothing of the sort. If there is any cultural value in a painting it cannot be destroyed by the way in which it is purchased. Any plan that leads to the dissemination of art is commendable. People in general are quite capable of learning to appreciate good paintings. Why should the possession of works of art be left to overnight oil millionaires or successful speculators?"

### "Yale Tapestries" for Yale

Edward S. Harkness has given to Yale University the set of Elihu Yale English chinoiserie tapestries, woven by Vanderbank, royal weaver, about the year 1700. A daughter of the man whose benefactions founded Yale College married Dudley North, son of Baron Guilford, who was the original owner of the set. Her descendants have owned them ever since. They depict Indo-Chinese scenes.

## A Broken Dream

There is food for much thought in the following taken from Arthur Millier's page in the Los Angeles *Times*:

"At a recent meeting of the Arts and Crafts Society, a quiet speaker drew gasps of astonishment from the assembled designers in response to his almost blasphemous utterances. In some minds he also aroused a sympathetic response, and there must have been much hard thinking in many heads since that very quiet speech.

"The speaker was Kem Weber, head of the designing department at Barker Brothers, and the gist of his speech was this:

"Too many of you artist-craftsmen are sitting off in your little corners bemoaning the passing of medieval handicraft, uselessly gnashing your metaphorical teeth at the soulless machines which turn out the standardized furniture and decorative articles of the twentieth century.

"This is all wrong. You are trying to pit your strength against the juggernaut of the age, but it is too strong for you. My message to you is that machines, soulless as they may seem, are new tools waiting for your use. They can do work with far greater perfection than your old hand-tools could do. You should get acquainted with the tools of your own age if you ever hope to do work which adequately expresses and fits that age."

"This, of course, was rank heresy, for handicraftsmen quite often feel that they alone are keeping alive that sensitive relation of the maker and his product which marked the decorative arts of the past.

"That is a fine thing to do," said the speaker, "but while you are doing this the great industries which manufacture furniture and decorative materials are turning out ugly products for the lack of designers willing to fight for their belief that factory-produced objects should also be beautiful and fitting."

"Modern furniture production has been a matter of copying and adapting old designs. There has been little art in it. The last fifteen years in Europe have seen a growing change. Period designs have found rivals in entirely modern creations.

"Weber recently returned from an eastern trip which took him to the markets of New York and the factories of Grand Rapids. For the first time in history, he noted, an American furniture factory is offering handsome prizes in a competition, for furniture which must be characteristically American but not of any 'period.'"

### Millenium in Hotel Art

A hotel whose rooms are adorned with real prints by recognized artists!

That such a miracle is to be accomplished is the almost unbelievable announcement of the Chicago *Evening Post*. The new Stevens Hotel in Chicago is the name of the enterprise. "About 6,000 etchings, dry points, wood block prints and linoleum cuts by Americans, and some by French, British, German and various continentals, with a selection of modern Japanese block prints, have already been chosen and purchased.

"None but good prints have been selected. Preference has been given to the work of Chicago artists and the American painter-etchers and block-print designers. For example prints by Bertha E. Jaques, Rose Crossman, Pescheret, Willimovsky and a host of familiar engravers were mentioned by Norman Tolson, the decorator."



# Martin A. Ryerson Gives Japanese Paintings to Chicago



Japanese paintings of the Tosa School—"Genji, Josan-No-Miya and Prince Kaoru" (left), "The Flight of the Sparrow" (center), and "Genji and Oborozukiyo" (right)—given to the Art Institute of Chicago by Martin A. Ryerson.

Martin A. Ryerson has just given to the Chicago Art Institute a set of three Japanese paintings of the Tosa school that are assigned to the early part of the Tokugawa period (1603-1868). Each deals with an incident of "The Tale of Genji," a tenth century novel.

Formalism and stiffness, in conformity with the life and dress of the time, characterize these works. "The stiff conventionalism used to depict the costumes of

courtiers developed from the fact that the robes of both men and women were voluminous, and of the heaviest brocades," says the Art Institute's *Bulletin*. "Since the women often wore fifteen or twenty garments, one over the other, the drapery naturally fell in stiff, set lines. Faces of both men and women were heavily painted, and shaven eyebrows were replaced by two painted dots on the forehead. This mask-like effect the Tosa painter gains by what has well been called the 'thread-like eye' and the 'key-

like nose,' giving the effect of an expressionless face.

"A naive innovation resorted to by the Tosa school is the leaving off of roofs in order to depict the interior of buildings, thus exposing not only the scene within, but the floors and frame constructions, the mats covering the floors, the rolled-up bamboo curtains and the overhanging latticed eaves. Unnecessary detail is blotted out by bands of clouds painted in varying shades of gold, flecked with bits of gold."

## "Blurb"

THE ART DIGEST is not supposed to have any opinions of its own, but when a critic like Ada Rainey, of the *Washington Post*, swallows a "blurb," "hook, line and sinker" as the saying goes, consistency ceases to be a virtue. She says of Josef Sigall, who has somehow obtained permission to paint the portrait of the President of the United States and Mrs. Coolidge:

"Sigall is the possessor of many medals and decorations for his work, among them being the knight of the Order of Franz Josef, knight of the Iron Cross, Order of Signum Laudis and Cross of Gold with crown and medals. When only twenty-one years old he was chosen from a group of prominent painters to paint what afterwards became the favorite portrait of the former kaiser of Germany."

This is press matter, picked up, as the experienced newspaper man (not "journalist") would say, but Miss Rainey is entitled to some extenuation from the fact that two New York newspapers used the same stuff and, what is more, printed Sigall's photograph, which Miss Rainey didn't.

But to return to Miss Rainey: "Sigall has lived in Argentina since a small boy, although a native of Poland. He recently has been painting in Los Angeles in his studio at the Ambassador Hotel, which is a favorite with artists."

Now the editor of THE ART DIGEST was a resident of Los Angeles when Sigall opened his "studio" on the commercial floor of the Ambassador, and he refuses to believe that this "studio" was a "favorite with artists," because he heard what many of the earnest and honest-to-goodness painters of Los Angeles said about Sigall's art.

Also he heard the famous argument between Earl Stendahl and Sigall as to wheth-

er the management of the Ambassador had a right to let a "studio" to the latter without paying the former a commission on the profits (since he had the gallery rights) and he saw the way Sigall patted Stendahl on the back (quite literally) and mollified him into acquiescence by saying (very repeatedly) that it would be "all right."

And if a committee named by the National Academy of Design, the Society of Independent Artists and the Rotary Club of Rising Sun, Iowa, will agree that Josef Sigall's portraits are art, the editor of THE ART DIGEST will agree to eat this entire edition of his magazine.

Won't Miss Rainey please reproduce Mr. Sigall's "photograph" of William G. McAdoo?

## Something New, Yet Old

Here is something from the Rome correspondent of the *Christian Science Monitor* that should be of interest to art lovers who travel:

"Calabria and Apulia are the two southernmost provinces of Italy, and are scarcely ever visited by foreigners, or even by Italian travelers. There is a strange custom among tourists coming to this country to limit their visits to the well-known spots, and never go farther south of Naples, except perhaps for a short visit to Sicily.

"That the important ruins of Magna Graecia are as important as are those of Rome, Naples and other familiar towns has just been revealed by a party of archaeologists who visited the two provinces and surveyed Sybaris, Monopoli, Torre Egnazia, Metaponto, Taranto and other numerous ruined sites of antiquity, and who declared that Italian archaeology of the future will find its richest field there."

## Bellows' Estate

George W. Bellows, who died on Jan. 8, 1925, left a gross estate of \$132,058, according to the appraisal filed in New York. His net estate was valued at \$120,033, and passes to his widow, Mrs. Emma S. Bellows of 146 East Nineteenth Street.

Eighty-eight paintings, including some of his most famous works, are listed in the appraisal as being worth \$56,750, a figure which in art circles is regarded as less than a quarter of their market value. Thousands of lithographs, appraised at approximately \$2 each and said to be in poor condition, are valued at \$11,628, while cash on hand at the time of Mr. Bellows' death and due him for paintings amounted to \$13,496.

The estate held \$20,992 in stocks and bonds, including some worthless shares in several theatrical ventures, says the *New York Times*. Real estate is appraised at \$8,000, consisting of land and a dwelling in Woodstock, N. Y. Mortgages, notes and accounts amount to \$13,078 and personal effects, including paintings and lithographs, are listed at \$77,091.

While none of his paintings is appraised at more than \$3,000, one of his most famous works, "Emma and Her Children," appraised at \$3,000, was sold to the Boston Museum shortly after the artist's death for a price reported to be \$22,000.

"Ringside Seats" was valued at \$1,200; "Little Girl in White," \$1,000; "Both Members of This Club," \$1,000; "River Front," \$1,000 and "Anne," \$1,000. "Introducing John L. Sullivan" was valued at \$800 and "Dempsey-Firpo" at \$1,200. These figures, say dealers, are merely nominal, as all of them are well-known works.

Besides his widow, Mr. Bellows' two children, Jean, 10 years old, and Ann, 13, survive him.



## Stojana

Four one-man exhibitions are now being held in the galleries of the Chicago Art Institute and will be open until January 24—a Mary Cassatt memorial, paintings by Rene Menard, paintings, drawings and wood-carvings by Gjura Stojana, and paintings by William Ritschel. The factor of newness is alone possessed by the Stojana show. This is the way the vital C. J. Bulliet writes of it in the *Evening Post*:

"Exuberance bursting all bounds and running riot without restraint is the first impression the young Serbian gives the visitor to the two galleries devoted to the first Chicago showing of his work. His art vision sweeps the entire orient, ancient and modern. He has seen everything, has been delighted with everything, and is eager to tell about it in paint and in carved wood. Japan, China, India, Assyria—all are jumbled in his brain in a gorgeous hodge-podge—along with the fringe of the orient—ancient Egypt, that is to say, and Africa, and the islands of the Pacific and of the Indian ocean.

"Paul Gauguin is one of Stojana's idols. Gauguin, however, had not the magnetic power to hold him for long. Stojana runs off after an African primitive—inspired of that same Gauguin, whom, however, Gauguin assimilated. Or, he is lured by one of the old gods of India, or fascinated by a Japanese print-maker, or enthralled by a carver of ornaments on a Babylonian temple, or enchained by the vision of an Egyptian retainer of an art-loving Pharaoh.

"Stojana does everything astonishingly well, but the bewildering array of his work does not indicate a great artist—as yet. When he paints like Gauguin, he does nothing more than produce an imitation of Gauguin, startling, but still an imitation, and inferior to the master. Picasso, when he painted like the Umbrian Piero produced not an inferior Piero, but something distinctively Picasso. Moreover, Picasso improved on Piero, just as Cézanne improved on Sebastiano del Piombo, on Rubens and then on El Greco. Stojana, however, . . . is still young in years, and younger still as an experimenter in paint. His talent is vitally alive, fairly seething. When he learns to control his inspiration, to confine it in the severe grooves even the 'wildest' of the great masters hew for themselves, then Stojana will do big things."

## Illinois "Art Survey"

Adopting the slogan that "brick and mortar have never made a city," the Illinois Academy of Fine Arts has advanced a plan to evaluate the literary, dramatic, musical and artistic resources of the cities of the state. It is starting with Springfield, where its first exhibition of Illinois art is on display in the State museum. Belief that the campaign starts something brand new, that will be carried to other states of the land, was expressed by Mrs. Mary E. Aleshire, originator of the plan, and the academy's exhibition director.

The art survey of Springfield will be in charge of Mrs. E. E. Hagler, and will be published by the Springfield Chamber of Commerce. Works of art to be seen in Springfield, including art in civic buildings and churches, extraordinary private collections, statuary, names of art societies and studios there, the number of traveling exhibitions that go there, names of artists living there, will be some of the material.

## Lavery's Gift



"At the Pump," by William Conor.

Sir John Lavery has presented the Brooklyn Museum with William Conor's "At the Pump," which was included in the British artist's first exhibition in America, at the Babcock Galleries, New York. Mr. Conor is one of the younger men whose work has attracted attention in England.

## Cleveland's New Redon

"The famous French artist, Odilon Redon, is to be represented at the Cleveland Museum of Art by a second noted picture, Portrait of Mlle. Violette H., recently acquired," says Jessie C. Glazier in the *Plain Dealer*. "Together with the 'Orpheus,' which is rated by Walter Pach as the finest thing Redon ever did, this gives our Cleveland museum a representation of his works more important than that of any other museum or even than that of the Luxembourg galleries of the artist's native France.

"The dreamy figure of a young girl, embowered in flowers, is the theme of this newly acquired pastel. The girl's long, soft brown hair, her gown of light green with touches of gold and the soft crimsons, violets and greens of the flowers and foliage, which seem symbolic of her youth and innocence, form a delightful color scheme."

## He Bought a "Raphael"

The dangers of buying "Old Masters" was stressed by Mr. Walter Clark of the Grand Central Galleries in New York while speaking in Chicago recently at the Logan-Goodman dinner, says the Boston *Transcript*. A rich American, he relates, "went to Italy and purchased from an obscure dealer a 'Raphael.' The American knew that Italian law prevented an old master from leaving the kingdom, but the dealer said the law could be circumvented by painting a rough landscape over the Raphael, and removing the landscape on arrival in America.

"This was done, and upon reaching his home city the American handed the painting over to an expert picture cleaner. In due time the anxious purchaser received the following message from the restorer: 'I have removed the landscape, then the Raphael, and have got down to a portrait of King Emmanuel. What shall I do now?'"

## Too Much Name

The recent purchase by the Boston Museum of an exceedingly large "Adoration of the Magi" by Tintoretto draws this protest from Harley Perkins, critic of the *Transcript*:

"The sound of great names has not been without its influence in creating a semblance of liking. The Grand Opera School of Art is a safe vogue. It is simpler, though not exciting, to follow along in its wake than to stem the currents of contemporary expression. Any picture which bears the name of Rembrandt should be worthy, in passing, a gasp of admiration.

However, it pays in the long run to be fairly critical. Recently there was exhibited in this city a very bad painting with the name of the greatest of all the Venetians, 'Titian,' carved in huge letters upon the frame! Minneapolis acquired not long ago a painting by this master, which in staggering price alone was comparable to other productions by him.

"The Museum of Fine Arts has now secured a large canvas, the magical name of Tintoretto supposedly supplying 'the unforgettable sensation of purple and golden greys and wine tones with deeper gold beneath' of paintings by the florid Venetian which are secured for all time by European galleries. 'Paintings by the Old Masters are difficult to obtain,' says the Museum notice of purchase.

"What of it?" one might be pardoned for replying.

"The firm strength of a Cranach portrait hanging near, and another by Goya of his son make the surface of the 'Adoration of the Magi' appear soggy and its drawing insecure."

## Who Said "Provinces?"

Until January 15 an exhibition of 25 paintings by William S. Schwartz, of Chicago, is being held at Madison, Wis., in the Historical Library, under the auspices of the Madison Art Association. Now a critic in Madison, Wis., should not be expected to be sophisticated as to all the "isms" and crotchets of art, so the following from a writer in the *Wisconsin State Journal* gives all the more pleasure:

Artists cannot be plagiarists nor imitators. No artist ever deliberately followed the preceding schools with precision. On the other hand, no great artist has been a true iconoclast. In the art of William S. Schwartz is to be found plenty of sound tradition but no end of stirring invention. This young painter, with the heritage of Russia in his backgrounds, finds a congenial and sympathetic program in the abstractions of contemporary expression. He creates an emotional output in keeping with his Russian childhood, but is neither a nationalist nor realist; he is a universalist, a modernist.

"Mr. Schwartz is a musician—song is the vocation of his life, but his natural gifts gave him the genius to visualize song through the medium of color. His rich melodic variations and his symphonic organizations of shapes, tones, masses and colors are visible concerts."



## New York Season

The multiplicity of exhibitions in New York is causing the critics to fill their pages mainly with uninteresting "notices," probably in the effort to give representation to all the dealers whose cards fringe the art pages. Forbes Watson in the *World* heads his department, "Pictures, Pictures Everywhere." Search reveals high spots.

\* \* \*

The Metropolitan Museum has opened its new gallery of nineteenth century decorative art, and Margaret Bruening writes in the *Evening Post*: "Nothing that was ever said about Victorianism could be so had as this terrific demonstration of its artistic standards in interior furnishing and decoration. They are all here—the horse-hair sofa, the what-not, the weirdly realistic sculpture (usually called 'statuary') and many other accompaniments of home adornment, from elaborate gilt frames for simpering family portraits to the prized antimacassar protecting Victorian furniture.

"It is a terrible reflection to consider that this reign of horrors succeeded the charming decor of the eighteenth century."

Henry McBride in the *Sun*, however, is not so harsh with the "Age of Innocence." "It now appears that it was by no means so unattractive as we thought, when first we had escaped from it, and portions of it we would gladly return to, if we dared."

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Fifty seasons ago the firm of Durand-Ruel held its first exhibition of Impressionist paintings in Paris, and in celebration of that event it has now arranged a splendid display of twenty-one examples by the same artists, in its New York galleries. On January 9 it will open a Monet memorial exhibition.

The original Impressionists of 1876 were Monet, Pissarro, Sisley, Renoir, Cézanne, Guillaumin and Berthe Morisot. "The exhibition," says Helen Appleton Read in the *Brooklyn Eagle*, "gave the group the prestige of showing under the management of a well-known firm, but it did not dispel the contempt with which their art was regarded by critic and public. It was not until the late '80's that understanding criticism appeared and not until the '90's that their pictures were bought."

One of the paintings in the original exhibition, Monet's "La Seine à Argenteuil," is included.

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The firm of Jacques Seligman & Co. has opened splendid new quarters at 3 East 51st street, and part of the space is taken by De Hauke & Co., newcomers to New York. The De Hauke Galleries had an auspicious opening by showing a remarkable collection of pencil drawings by Ingres, made during his pilgrimages to Italy in 1820 and 1824. They are mainly studies of the antique. "What remarkable virtuosity in setting down minute detail!" exclaims the *Brooklyn Eagle*. "What fineness and beauty of line (the famous Ingres line) they display! . . . The power of concentration achieved by reducing form to a single pure line gave him the equipment, amounting almost to virtuosity, for painting portraits with such remarkable simplicity and force."

The exhibition proved so tempting to Royal Cortissoz that he wrote a column and a half in the *Herald Tribune*.

\* \* \*

Harley Perkins in the *Boston Transcript* and Henry McBride in the *New York Sun* both hold aloft the standard of modernism

## Bob Chanler's "Retrospective" Show



"Avian Arabesque," by Robert Chanler.

A retrospective exhibition covering thirty years of the art of Robert Winthrop Chanler and filling two large rooms was a feature at the Grand Central Galleries. His recent flair for portraits was not taken very seriously by the critics, who much preferred his screens. For a decade, the *Brooklyn Eagle* pointed out "a Bob Chanler screen or panel, a room decorated with Chanler designs, was the last word in exclusive and ultra decoration."

The *Times* refers to Chanler as "a Gargantuan worker. Virtually all of these screens and panels have been loaned, and it is enough to say of them that they are the most decorative affairs of their kind that

this chronicler has seen in a long time."

According to the *World* Chanler's efforts are "in the direction of what might be termed scrumptious decoration. He could cover the walls of a theatre or the walls of an opera house, and his screens scream out with the kind of riotous regardlessness that has given to Mr. Chanler in this well controlled epoch of art a position quite his own."

"When he holds his hand and gives to a composition the right unity he makes a screen or a panel having a charm of its own and a distinctive place in contemporary American art," observes the *Herald Tribune*.

in their columns. Now what shall be said of the hospitality of Henry McBride? He has treated Harley Perkins roughly. He has written in a particularly Henry McBride way of the exhibition of water colors shown at the Rehn Galleries by a Boston group composed of Marion Monks Chase, Carl G. Cutter, Charles H. Pepper, Charles Hopkinson and HARLEY PERKINS.

"One or two things these artists have in common," says Mr. McBride. "All are bold workmen. They mean you to see everything from the far side of the room and succeed in having you do so. It may all be part of the famous Boston aloofness.

"Also, all of them expand their sizes just a shade too much. Each consciously and with a clearly defined premonition of the picture gallery deliberately chose the largest piece of Whatman in their portfolios and said, 'I am going to do a great water color.' Now confidence is admirable, and ambition is admirable but premeditation makes murder and water colors doubly heinous in the eyes of the law.

"It's possibly due to having the awful example of Dodge Macknight in their town. Dodge Macknight is the Boston best seller, and any little boy or girl who grew up in Boston would naturally try to copy all of his precedures unless they had the sharp corrective of a New York exhibition early in life. Neither Mrs. Chase, Mr. Cutler, Mr. Hopkinson, Mr. Pepper nor Mr. Perkins got here soon enough, it appears, but having got here, of course we shall all now do the best we can for them. One thing in particular I should like to tell them,

for it is a thing that couldn't even be whispered in Boston, and that is that here in New York we consider a lot of Mr. Mac-knights's monotony is due to the fact that he so generally uses the same sizes of paper. . . .

"Of this group Mr. Hopkinson has the most knowledge and is the best known. Mr. Cutler is the most modern, Mrs. Chase the most literary, Mr. Pepper is the most dramatic, and Mr. Perkins has the least disdain for atmosphere."

The other New York critics praised the show highly. But why quote them? Boston is used to praise for her water colorists.

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Concerning the paintings by Gerald Leake at the Ferargil Galleries, the *Times* says: "Mr. Leake is of the Ouida-Michael Arlen school of romantic poetics. His world is twilight gray and pregnant with melodramatic romance. In his canvases dreamy nude and draped ladies pose in the official exalted attitudes, as symbols of Mr. Leake's pretty day dreams."

Anent the Leake show, Mr. Cortissoz in the *Herald Tribune* observes that "the 'subject picture' is neglected in the United States, as though the 'art for art's sake' slogan brought back from Paris years ago had killed all imaginative ambition. The average painter would reject with scorn the idea that he might also be a poet, a romanticist. Well, with his genius for these roles, Arthur B. Davies has made a position for himself that is unique, and we rejoice to see that Mr. Leake has the courage to follow his example."



# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Laguna Beach, Cal.

**LAGUNA BEACH ART ASSOCIATION—**  
Jan.—Paintings by Laguna artists.

## Los Angeles, Cal.

**LOS ANGELES MUSEUM—**  
Jan.—International Photographic Exhibition.  
Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.  
Feb.—National exhibition, miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.  
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins.

**AINSLIE GALLERIES (BARKER BROS.)—**  
Jan.—Paintings by Inness, Wyant, Murphy.  
Feb. 1-17—Paintings by Maynard Dixon.  
March—Exhibition, Contemporary Californians.

**BILTMORE SALON—**  
Dec. 27-Jan. 22—"Painters of the West."  
Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.  
Feb. 14-March 5—Kathryn Woodman Leighton.  
March 7-26—Jack Wilkinson Smith.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Aaron Kilpatrick.  
May 9-28—Barse Miller.

**CANNELL AND CHAFFIN—**  
Jan.—Paintings by American artists.  
Feb.—Paintings by William Ritschel.  
March—Water colors, Marion Kavanagh Wachtel.

## Oakland, Cal.

**OAKLAND ART GALLERY—**  
Jan.—"Twenty Modern European Artists."  
Feb.—Fifth Annual Exhibition.  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Russell.  
June—Walrich pottery.

## Pasadena, Cal.

**PASADENA ART INSTITUTE—**  
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.  
**GRACE NICHOLSON'S GALLERIES—**  
Jan.—Cole Collection, Tibetan portraits.  
Jan. 17-31—Miss A. F. Patterson; Ida Curtis.  
Jan. 26-Feb. 15—Zubiaurre brothers; Victor Charretton; Aaron E. Kilpatrick.  
Feb. 14-28—Marie B. Kendall; old masters.  
March—Chinese and Persian art; under-sea paintings, Zarh Pritchard.

## San Diego, Cal.

**FINE ARTS GALLERY—**  
Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—2nd annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
Dec.-Jan.—1st exhibition, selected American paintings.  
**BEAUX ARTS GALLERY—**  
Jan. 1-15—Paintings, Lucien Labaudt.  
**GUMP GALLERIES—**  
Feb. 17-March 7—Paintings, Zubiaurre brothers.

## Denver, Col.

**DENVER ART MUSEUM—**  
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club; "Paris Prize" designs, Beaux Arts Ins.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

## Hartford, Conn.

**WADSWORTH ATHENEUM—**  
Jan. 3-30—The 1926 accessions.

## Washington, D. C.

**CORCORAN GALLERY OF ART—**  
Dec. 18-Jan. 16—31st annual exhibition, Washington Water Color Club.  
Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.  
**GORDON DUNTHORNE—**  
Jan. 5-22—Ernest Haskell; Alice Huger Smith.

## Atlanta, Ga.

**ATLANTA ART ASS'N (HIGH MUSEUM)—**  
Jan. 9-23—Exhibit, Southern States League.

## Savannah, Ga.

**TELFAIR ACADEMY, ARTS AND SCIENCES**  
Mch.—Exhibition, Am. Fed. of Arts.

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO—**  
Dec. 9-Jan. 24—Survey of print accessions.  
Dec. 21-Jan. 24—Special exhibitions, Rene Menard, William Ritschel, Gjura Stojana, Mary Cassatt; Arts Club of Chicago.  
Jan. 1-15—Early American glass, auspices Antiquarian Society.  
Jan. 27-March 8—Chicago Society of Etchers.  
Feb. 3-March 8—31st annual exhibition, Artists of Chicago and Vicinity.  
March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.  
April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
June 7-21—School of the Art Institute.  
June 25-Aug. 1—Chicago Architectural Exhibition League.  
July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

**ARTS CLUB OF CHICAGO—**  
Jan. 4-18—Persian exhibit; Brancusi sculpture.  
Jan. 21-31—Fergusson; Gregoriev.  
Feb. 1-15—Biddle; Braque; Picasso.  
Feb. 17-27—Laufman; Albert Bloch.  
Feb. 3-March 8—Chardin.  
March 4-16—"50 Prints of the Year."  
March 15-April 17—Walt Kuhn.  
April 28-May 30—Redon.

**CHICAGO GALLERIES ASSOCIATION—**  
Dec. 20-Jan. 8—Modernist art, William Schwartz, Angarola, Minnie Harms Neebe.  
Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.  
Feb. 2-19—Stark Davis, Roy Collins.  
Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.  
March 15-April 2—Charles Dahlgreen, Frank V. Dudley.  
April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.  
May-June—Semi-annual exhibit, artist members.

**MARSHALL FIELD GALLERIES—**  
Jan. 10-22—Chicago No-Jury Soc. of Artists.

**CHESTER H. JOHNSON GALLERIES—**  
Jan.—Paintings by Leopold Survage.  
**THOMAS WHIPPLE DUNBAR GALLERIES—**  
Jan.—Paintings by Louis Kronberg.  
Dec.-Jan.—Etchings, Warren Davis, Ryder, C. A. Schutz.

**HAMILTON PARK CLUB HOUSE—**  
March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

**DECATUR ART INSTITUTE—**  
Jan.—Oils, sculpture, All-Illinois Society.  
Feb.—Paintings, Henry S. Eddy.  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

## Springfield, Ill.

**SPRINGFIELD ART ASSOCIATION—**  
Jan.—Women Painters and Sculptors Society.  
Feb.—Paintings by California Artists.  
**ILLINOIS STATE MUSEUM—**  
To Jan. 20—The Illinois Academy of Fine Arts.

## Fort Wayne, Ind.

**FORT WAYNE MUSEUM—**  
Jan.—Thumb box show, Columbus Art League.  
March—Water colors, Ohio artists.  
April—Paintings by Richmond, Ind., artists.  
May—Adams Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE—**  
Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."  
Feb.—Indiana Society of Architects.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

## Louisville, Ky.

**J. B. SPEED MEMORIAL MUSEUM—**  
Jan. 15-29—Opening exhibition by Louisville Art Association.

## New Orleans, La.

**ISAAC DELGADO MUSEUM—**  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM—**  
March—Annual Photographic Salon.  
April—Annual exhibition.

## Baltimore, Md.

**BALTIMORE MUSEUM OF ART—**  
Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts, Grafty; prints, Ernest Watson; Canadians.  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.

March 9-April 3—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.  
**MARYLAND INSTITUTE—**  
Jan. 16-30—Paintings by Margaret Law.

## Boston, Mass.

**MUSEUM OF FINE ARTS—**  
Jan. 5-Feb. 1—Sculpture, Paul Manship.  
Feb.—Juliana Cheney Edwards col. of paintings.  
March 1-20—Society of Arts and Crafts.  
Apr. 6-19—Paintings, Copley Society.

**BOSTON ART CLUB—**  
March 16-31—Society of Water Color Painters  
**SOCIETY OF INDEPENDENT ARTISTS—**  
Jan. 16-Feb. 6—First annual exhibit at 40 Joy St.

**SOCIETY OF ARTS AND CRAFTS—**  
Feb. 15-28—Photographers' Guild.  
April 1-14—Weavers' Guild.  
April 15-30—Wax miniatures, Ruth Burke.  
May 1-14—Needleworkers' Guild.

**CASSON GALLERIES—**  
Jan.—Old masters; Bellows lithographs.

**HORTICULTURAL HALL—**  
Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

**GUILD OF BOSTON ARTISTS—**  
Dec. 27-Jan. 8—Paintings, Charles Bittinger.  
Jan. 10-22—Paintings, Lilla Cabot Perry.  
Jan. 19-Feb. 8—Water colors, Sarah C. Sears.  
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 9-March 1—Water colors, Aiden L. Ripley.  
March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

**DOLL & RICHARDS—**  
Dec. 29-Jan. 11—Water colors, C. Scott White.  
Jan. 5-18—Pastels, Kate Leah Cotharin; water colors, Charles Emile Heil.  
Jan. 12-25—Paintings, A. Sheldon Pennoyer.

**ST. BOTOLPH CLUB—**  
Jan. 17-31—Woodward, Sutton, Lavalley.  
Feb.—Ripley, Bate, Keyes, Walsh, Parke.

## Northampton, Mass.

**HILLYER ART GALLERY—**  
Jan. 4-12—"Fifty Prints of the Year."

## Wellesley College, Mass.

**FARNSWORTH MUSEUM—**  
Jan. 5-Feb. 1—Reproductions of Modern Art.  
March—Etchings by Lucy Dodd Ramberg.

## Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**  
Jan.—Annual Exhibition, Michigan artists.  
Feb.—French artists, 1830-1927.  
Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY—**  
Jan. 24-Feb. 7—Henry R. Poore.  
**WILLIAM O'LEARY GALLERIES—**  
Jan.—Jap. prints, panels; Whistler; Haden.

## Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**  
Jan.—Paintings, Gustave Cimotti; rugs.  
Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.  
March—N. Y. Soc. of Painters; 100 etchings.  
April—Henry R. Poore; Ethel F. Mundy.

## Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**  
Jan.—Grand Rapids artists.  
Feb.—New York Society of Painters.  
March—Paintings from Chicago's 39th annual.  
April—Paintings, Henry S. Eddy.

## St. Paul, Minn.

**STEVENS ART GALLERY—**  
Jan.—Works by St. Paul artists.  
Feb.—Flower paintings, Mrs. Barnes.

## Kansas City, Mo.

**CONRAD HUG GALLERIES—**  
Jan. 17-31—Harry L. Hoffman.  
Feb. 1-14—Joseph Birren.  
Feb. 15-28—Ward Lockwood.

## St. Louis, Mo.

**CITY ART MUSEUM—**  
Jan.—Paintings by DeWitt and Douglas Parshall.  
Feb.—Max Bohm memorial; William Ritschel.  
March—Paintings by George Bellows.  
April—Students, St. Louis School of Fine Arts.  
May—Exhibition of coins.  
May and June—Cornelius and Jessie Arms Botke.  
**ST. LOUIS ARTISTS' GUILD—**  
To Jan. 10—Annual exhibition.  
**SHORTRIDGE GALLERY—**  
Jan.—Joseph Birren; European etchings.  
Feb.—Paintings, George Ames Aldrich.  
March—Paintings, Henry R. Poore.



## Lincoln, Neb.

**NEBRASKA ART ASSOCIATION—**  
Jan. 1-22—Architectural exhibition.  
Jan. 22-Feb. 5—Etchings and wood blocks.  
March 18-April 1—Paintings from Metropolitan Museum.  
April—Norwegian paintings, W. H. Singer.

## Omaha, Neb.

**ART INSTITUTE OF OMAHA—**  
Jan.—George Bellows memorial.

## Montclair, N. J.

**MONTCLAIR ART MUSEUM—**  
Jan.—Paintings by the "Cragmoor Group."

## Newark, N. J.

**NEWARK MUSEUM—**  
Jan.—Recent gifts to museum.  
Feb.—Ballard collection, oriental rugs.  
March—Art Center of the Oranges.  
June—Contemporary American paintings, J. Ackerman Coles bequest.

## Albany, N. Y.

**INSTITUTE OF HISTORY AND ART—**  
Jan. 7-27—Paintings, Alice R. Huger Smith.

## Brooklyn, N. Y.

**BROOKLYN MUSEUM—**  
Jan. 9-31—Woodcuts by Gordon Craig.  
Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings.  
**BKN. SOCIETY MINIATURES PAINTERS—**  
March—Annual exhibition, Hotel Bossert.  
**PRATT INSTITUTE—**  
Jan. 6-22—Paintings by Olaf Olsen.  
Jan. 27-Feb. 16—"The Painters and Sculptors."  
Feb. 22-March 11—Marines, Whitney Hubbard.  
March 3-24—"Fifty Books of the Year."  
To Dec. 20—Water colors, A. O. Lamplough.  
March 30-April 27—Bkn. Society of Artists.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**  
Jan.—Buffalo Soc. Artists; Camera Club.  
Feb.—International Modern Exhibition.  
April 24-June 19—Selected American paintings.

## Elmira, N. Y.

**ARNOT ART GALLERY—**  
Jan.—Paintings by Sigurd Skou.  
Feb.—Etchings by Alfred Huty.  
March—Water color flower subjects.  
April—Water color exhibition.

## New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**  
Jan. 3-16—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.  
Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.  
Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.  
March 25-April 18—102nd annual exhibition, National Academy of Design.  
**METROPOLITAN MUSEUM OF ART—**  
Dec. 4-Jan. 5—American industrial art.  
Jan. 17-Feb. 7—Modern Swedish decorative art.  
Jan. (begins 10th)—Embroidered waistcoats.

**GRAND CENTRAL PALACE—**  
Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**  
Jan.-Feb.—Mary Cussatt's drypoints and color prints; Isaac John Greenwood Collection; Seymour Haden Collection.

**THE ART CENTER—**  
Jan. 1-30—International Cotton Exposition.  
Feb. 1-15—Paintings by 12 Japanese Artists.  
Feb. 1-28—Commercial printing, American Institute of Graphic Arts.  
April 24-30—New York Sketch Club; Guild of Bookworkers.  
May—Annual Exhibition of Advertising Art.  
June—International Salon of Photography.

**MUNICIPAL ART GALLERY—**  
Jan 9-Feb. 14—An. exhibition, Ass'n for Culture.  
Feb. 19-Mch. 6—"The Painters and Sculptors."

**SOCIETY OF INDEPENDENT ARTISTS—**  
March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**  
March 27-April 11—Margaret Law.

**SALMAGUNDI CLUB—**  
Jan. 21-Feb. 4—Annual auction exhibition.  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.

**MACBETH GALLERIES—**  
Dec. 28-Jan. 10—Mystic (Conn.) group.  
Jan. 11-31—Landscapes, Chauncey F. Ryder.  
Feb. 1-14—"Thirty Paintings by Thirty Artists."

**KNOEDLER GALLERIES—**  
Dec. 27-Jan. 8—Water colors of flowers, Mrs. A. Stewart Walker.

**DUDENSING GALLERIES—**  
Jan. 3-22—Paintings by William Schulhoff.  
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.  
Feb. 14-March 5—Paintings, Clarence Johnson.

**MARCH 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.**

**MARCH 28-APRIL 16—Thelma Cudlipp Grosvenor.**

April 18-May 7—Paintings, Zubiaurre brothers.  
**INTIMATE GALLERY (Anderson's)—**  
To Jan. 15—Recent developments by John Marin.

**WILDENSTEIN GALLERIES—**  
Jan.—Modern paintings, Ingres to Picasso.

**THE NEW GALLERY—**  
Dec. 21-Jan. 8—Paintings by Merton Clivette.  
Feb. 15-March 5—Paintings by Thomas H. Benton; mural designs, History of America.

**FERARGIL GALLERY—**  
To Jan. 10—Paintings by Lucile Howard.

**BABCOCK GALLERIES—**  
Jan. 3-18—Water colors by Stan Wood.

**WEYHE GALLERY—**  
Jan.—Paintings by Alfred Maurer.

**HOLT GALLERY—**  
To Jan. 8—Small paintings by great artists.

**N. Y. LEAGUE FOR HARD OF HEARING—**  
Jan.—Paintings, Pauline B. Williams.  
Feb.—Landscapes, Natalie Peck.

**ARTISTS GALLERY—**  
Jan.—Paintings by John Carroll.

**HENRY REINHARDT & SON—**  
Jan. 15-31—Loan exhibition of old and modern masters, El Greco to Matisse.

**SOCIETY OF ARTS AND CRAFTS—**  
March 1-10—Photographers' Guild.  
April 16-30—Weavers' Guild.

**MAY 16-30—Needleworkers' Guild.**

**F. VALENTINE DUDENSING—**  
Jan.—Retrospective exhibition, Henri Matisse.

## Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

## Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
Jan.—Etchings, statuary, Emil Fuchs.  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

## Akron, O.

**AKRON ART INSTITUTE—**  
Jan.—Enneking exhibition.  
Feb.—Exhibition, Adams, Garber, Higgins.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists.

## Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
January—Ohio Water Color Society.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES—**  
Jan. 17-29—Paintings, Charles C. Svendsen.  
Feb. 14-26—Paintings by Reginald Grooms.  
Feb. 28-March 12—Paintings by Frank Myers.

**TRAXEL GALLERIES—**  
Jan. 3-8—Caroline Lehmer.  
Jan. 10-22—Harry Thokler.  
Jan. 29-Feb. 12—Cincinnati Women's Art Club.

## Cleveland, O.

**CLEVELAND MUSEUM—**  
Jan. 4-Feb. 14—For'n section Carnegie Int'n'l.  
May—Cleveland Society of Artists.  
June—Contemporary American paintings.

## Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
Jan.—N. Y. Society of Painters.  
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.

**MARCH—Paintings from the Sesqui-Centennial.**

**APRIL—Historic textiles from Brooklyn Museum; theatre art and masks.**

**MAY—17th annual exhibition, Columbus Art League; paintings, Harry J. Westerman.**

## Dayton, O.

**DAYTON ART INSTITUTE—**  
Dec. 31-Jan. 26—Persian Shawls; Birdseye View of Coinage.

**JAN. 4-23—Ohio Women Painters.**

**JAN. 25-FEB. 18—Loan show, portraits of Daytonians.**

**JAN. 28-FEB. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.**

**FEB. 20-MAR. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.**

**MAR. 15-APR. 4—C. and J. A. Botke, paintings.**

**MARCH 16-APRIL 6—Institute Teachers Exhibit.**

**APR. 6-24—Swiss pictures, Albert Goss.**

**APRIL 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.**

**APR. 30-MAY 25—European posters.**

**JUNE 7-28—N. Y. Society of Painters.**

## Toledo, O.

**TOLEDO MUSEUM OF ART—**  
Dec. 15-Jan. 16—Fjaestad exhibition.

**JAN.—Black-and-Whites, Italy-America Society.**

**FEB.—Dewitt and Douglass Farshall; Ohio water color show; Toledo Camera Club.**

**MARCH—Canadian artists.**

April—Ninth annual Toledo exhibition.

June-Aug.—15th an. exhibit, American paintings.

**MOHR GALLERIES—**  
Dec. 11-Jan. 5—Modern American paintings.

Jan. 5-15—Helen J. Niles.

Feb. 15-March 1—Harry Leith-Ross.

March 1-15—Chester Hayes, French landscapes.

March 15-April 1—Henry R. Poore.

April 1-15—The Athena Club.

## Portland, Ore.

**PORTLAND ART ASSOCIATION—**  
Jan.—John Burkhart photographs.

Feb.—Paintings by Thomas Eakins.

March—Elinor Merrill collection of textiles.

## Philadelphia, Pa.

**PENN. ACADEMY OF THE FINE ARTS—**  
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

**PHILADELPHIA ART ALLIANCE—**  
Jan.—Paintings by John F. Polinsbee and R. Sloane Bredin; contemporary American prints, sculpture and paintings, including works by Lathrop, Garber, Spencer, Colt and Adolphe Borie.

**THE PRINT CLUB—**  
Jan. 3-17—"Fifty Prints of the Year."

Jan. 19-29—Prints of cats by modern masters.

**SOCIETY OF ALLIED ARTS—**  
Jan. 1-15—Work by Mason, Lovegrove, Stewart, Sutton, Molind, Till, McKinney, Mann.

**ART CLUB OF PHILADELPHIA—**  
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.

Feb. 4-25—"Ten Philadelphia Painters."

March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.

April—Exhibition by painter members.

**ART ALLIANCE—**  
Dec. 10-Jan. 1—Water colors, Birger Sandzen.

## Erie, Pa.

**ART CLUB OF ERIE—**  
Jan.—Paintings by five artists.

March—Exhibition, Erie artists.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**  
Feb. 10-March 10—Annual Exhibition, Associated Artists of Pittsburgh.

March 10-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.

**WUNDERLY BROTHERS—**  
Dec. 6-20—Frank Gardener Hale, jewelry.

## Providence, R. I.

**R. I. SCHOOL OF DESIGN—**  
Jan.—Early R. I. Furniture made by John Goddard; early American portraits.

Feb.—"Fifty Prints of the Year;" John F. Weir memorial exhibition.

**PROVIDENCE ART CLUB—**  
Dec. 7-26—Annual show, little pictures.

Jan. 4-16—Hope Smith, Drury, Frazier.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY—**  
Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

## Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION—**  
Jan. 1-15—Frank Alvah Parsons' students.

Jan. 15-31—Modern art Dudensing Galleries.

Feb. 15-March 1—Philadelphia artists.

March—Illustrations.

April—Loan exhibition.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
Jan.—Canadian artists; drawings, Lillian W. Hale; wax miniatures, Ethel Frances Mundy;

Edith Rockefeller McCormick's historic laces.

February—Paintings from Metropolitan Museum; Turkish and Indian shawls.

March—Max Bohm.

April—George Bellows Memorial.

May—William Ritschel; "100 Etchings."

June—New York Society of Women Painters.

July and August—Taos Society of Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
Jan.—Grand Central Art Galleries exhibit.

Feb.—George Bellows Memorial.

March—Theodore J. Morgan; Boyer Gonzales.

April—Matisse drawings and etchings.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
Jan. 5-Feb. 5—Annual exhibition of paintings.

May 5-June 5—20th annual, Texas Artists.

## Ogden, Utah.

**FINE ARTS GALLERY—**  
Jan.—Hafen collections.

Feb.—LeConte Stewart.

March—Group exhibition, 36 artists.

[Concluded on next page]



## Germans in Paris

Taking as a starting-point the exposition of Helmut Kolle's works in the Galerie Bing, Paris, M. André Warnod, in *Comœdia*, discusses briefly contemporary German painting, of which he says there is very little information in France, where it is known almost entirely through the inadequate medium of photographic reproductions.

"But a movement in painting exists," he says. "Who has not heard of Expressionism, that banner which, after the war, waved over almost all the artistic activity and was the subject of elaborate works? Yet Expressionism appears to us in France only through Georges Grosz, who is not a painter but a satiric draughtsman.

"Expressionism has been followed, as a reaction, by the movement 'Neue Sachlichkeit,' a title which may be translated by 'Nouvelle Objectivité' (or New Objectivity) and which aims at direct reproduction, absolutely faithful to the object. But a pictorial movement should be manifested in works (as were Impressionism and Cubism in France), and these German schools are distinctive chiefly for discussions and commentaries.

"Nevertheless there are German painters. Carl Einstein, in a book which attracted much attention over there, drew up a list of them and gave the leading positions to Nolde, the group 'Die Brücke' (The Bridge), Heckel, Otto Mueller, Pechstein, Schmid-Rottluf, Kirschner, Feiniger, Karl Hofer, Paula Modersohn-Becker, Franz Marc, Macke, Kandinsky, Klee, Kokochka, Grosz, Beckmann, Dix. These painters belong to various schools and have different talents.

"Kokochka is the most widely known. There are also Hofer and Schwitter, Max Leiber, who represents German Imperial art, and the pupils of Matisse, of whom Rudolf Levy is the most notable.

"As for Ernst and especially Paul Klee, much more interesting than Ernst, they are claimed by our super-realists. Paul Klee is very representative, of a nature quite characteristic of German painting, a nature born of an ardent desire to escape from oneself, to attain to inaccessible heights. It is that which we find again in the painting of Helmut Kolle.

"Helmut Kolle is a young man, physically weak and of poor health, who seeks pas-

## Spain's "Cervantes"



"Cervantes," by Juan de Jauregui.

If only Shakespeare had had a Juan de Jauregui, like Cervantes, his contemporary, the Anglo-Saxon race might have the pleasure of looking on the authentic lineaments of its greatest author. The portrait, above reproduced, has been acquired by the Academy of the Spanish Language, according to the *London Illustrated News*. It was painted from life in 1600, or five years before "Don Quixote" appeared. Shakespeare was then coming into the full glory of his power as a dramatist (the next year he wrote *Hamlet*). The English and the Spanish were not fond of each other in those Elizabethan days. The Dutch and the Flemings carried on portraiture in England, and it was a Flemish memorial sculptor who carved, after Shakespeare's death, the clumsy and oily bust in Holy Trinity Church, Stratford, which ranks with the grotesque Drocshout engraving as the only two possible likenesses of the many that from time to time have been "discovered."

sionately to bring out force and power in his painting. There is in his art a burning frenzy. Because of that he is a very interesting painter, also by virtue of his very true artistic qualities, helped by a restless and keen sensitiveness.

"But has Germany many painters like Helmut Kolle? We are told no, and that Germany is much better represented by her architecture and her decorative art than by her painting. In any case, we persist in believing that a general exposition of German paintings would arouse great interest. But it might destroy some illusions?"

## Bridge

The engineer stands in the moonlight  
Surveying his achievement:  
A lithe span of steel,  
Rhythmic as a poem,  
Between two points of reality.

Across it he walks:  
No longer a dream. . .

--*Le Baron Cooke, in "Contemporary Verse."*

## Brooklyn Etchers

The Brooklyn Society of Etchers, the first organization of its kind in America, is holding its eleventh annual exhibition at the Brooklyn Museum. Out of 600 etchings submitted, 177 were selected. One of the requirements is that a print shall not have been exhibited previously.

The awards this year were made by a members' vote. The Nathan Bijur prize for the best print by a non-member went to Philip Kappel's "Repairs," the jib of a sailing vessel on which is stretched the figure of a man. There was a tie vote on the best print by a member, between Chauncey Ryder's "Hilltop" and C. L. Rosenberg's "Rue Mirabeau Bourges."

"While granting that its previous record for high standards in technical proficiency is adhered to, from the point of view of human interest the exhibition lags behind," thinks the *Brooklyn Eagle*. "There is a sameness of subject matter, a lack of invention and design, and too great an emphasis on the technique of the art."

"The exhibition did not impress me as quite so good a showing as usual, offering less originality and less variety," observes the critic of the *New York Evening Post*.

## Guillaumin, the Serene

Visitors to the Salon d'Automne in the Grand Palais, Paris, came first to a retrospective exhibition of the works of Guillaumin, lightly described by M. Luc Benoist in *Le Crapouillot* thus: "There are about a hundred honest and happy canvases, which, opposed to the younger works, proclaim a great artist. He grows old well, like bottles of fine wine. The everlasting poetry of water and leaves and clouds sings in his work. He is serene, frank, clear. A black and white still-life, dated 1867, seems as of yesterday."

M. Robert Rey, of the Luxembourg Museum, writes more at length in *L'Art Vivant*, saying *inter alia*: "If, all consideration of personal taste aside, it is necessary to name the artist who, by his subjects, by his palette, by his touch, is most faithfully an Impressionist, I believe that one should cite Guillaumin. He saw, he thought, he spoke, he painted impressionistically.

"Guillaumin was simply a landscapist. He made few nudes, few still-lives, hardly a portrait. Except for a few water colors and some beautiful pastels, he painted only in oil. . . He was too incapable of separating the idea 'color' from the idea 'form' to devote himself long to the technique of black and white. . . Guillaumin always translated his volumes only by color variations."

## The Sitter's Point of View

"Sit still, Lilybell, I must paint your hands."

"I don' wan' no paint on mah hands!" said Lilybell, and so there is not a great deal of paint on her hands, is the way Arthur Millier, art critic of the *Los Angeles Times*, writes of the portrait which he considers one of the best in the exhibition by John Hubbard Rich at the Biltmore Salon.

"In all departments," says Mr. Millier, "the work of John Hubbard Rich is marked by a continuous search for purer and more closely related color. In his portraits he stresses the character of his sitter in repose without lapsing into the too-professional portrait-painter's habit of a likeness at all costs whether a picture or not."

## The Great Calendar

[Concluded from preceding page]

### Norfolk, Va.

NORFOLK SOCIETY OF ARTS—

Jan.—Loan exhibition of arts and crafts.  
Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

### Madison, Wis.

MADISON ART ASSOCIATION—

Dec. 1-Jan. 15—Paintings, William S. Schwartz.  
Jan. 15-Feb. 15—Paintings, Willard Metcalf.

### Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—

Dec. 15-Jan. 15—Paintings, Elmer A. Forsberg.  
Jan.—Persian pottery; art for children; paintings, George H. Macrum; Winthrop Turney.  
Jan. 15-Feb. 15—Sculpture by Louis Mayer.  
Feb.—Nat. Ass'n. of Women Painters and Sculptors; paintings, Gustave Cimiotti; paintings selected by Louis Bliss Gillet.

MILWAUKEE JOURNAL GALLERY—

Dec., Jan. & Feb.—Paintings by 16 members of Madison Art Association.  
March—Portraits by Merton Grenhagen.



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## Phidias's Rival

Sir Charles Walston (Waldstein), one of the world's greatest authorities on classical archaeology, has just written a book entitled "Alcamenes and the Establishment of the Classical Type in Greek Art," published by the *Cambridge University Press*. The book tends to place Alcamenes on the pinnacle where he was set by his contemporaries, who regarded him as Phidias' rival.

"Few great artists have disappeared from view so completely as Alcamenes, whom ancient writers describe as second only to Phidias among the sculptors of the great age of Greece," says the *Illustrated London News*. "We possess two copies of a head from his hand, and descriptions of others of his works, which are said to have been renowned for delicacy of detail and finish. One author, Pausanias, tells us that the sculptures of the west pediment of the Temple of Zeus at Olympia were by him; but the accuracy of this statement has been much doubted, as large remains of these sculptures were found during the excavation of Olympia fifty years ago, and proved very different in style from what was anticipated of Alcamenes—earlier and less advanced, and remarkable for vigor rather than for delicacy. Sir Charles Walston believes the statement of Pausanias to be correct; and, taking the Olympia sculptures as works of Alcamenes, he attributes to that artist not only a series of other statues in various museums, but also the honor of having first introduced the 'classical' type of face and features into art."

The Lapith Maiden, reproduced below, is one of the works from the west pediment at Olympia, showing the beginning of the classical face. The author attributes to Alcamenes, on the strength of this pediment, a group of other works, including the Herakles in Boston, which has been widely regarded as a work of Myron; the Vatican Disk-Thrower, the Apollo of Cassel, long regarded as Myron's; the Lemnian Athena, ascribed to Phidias, and the bronze boy



A Lapith Maiden, by Alcamenes.

## Museum Panel May Be a Van der Weyden



"Mater Dolorosa," Wood Panel of the XVth Century.

recently excavated at Pompeii, which was reproduced in the last number of THE ART DIGEST.

### New York Art Council

The Arts Council of New York City has just been incorporated, according to the *Herald Tribune*, to "correlate the activities of the arts of design, drama and music and further their interests in practical ways." John G. Agar was elected president and Miss Florence Levy secretary.

The council is the outgrowth of an investigation made by committees appointed last spring by the National Academy of Design and the Architectural League of New York. Its aim is to serve as a clearing house through which it will be possible to secure and provide accurate information regarding opportunities in all the arts and to furnish scientific vocational guidance for students. Another activity will be to encourage community art groups.

The council will develop its work through the three groups of design, drama and music, each with a paid director. Art exhibitions will be organized.

The Musée Jacquemart-André in Paris has recently been most fortunate in acquiring a "Mater Dolorosa," which M. Andre Dezarrois, in *Le Figaro Artistique*, describes as "painted in oil on a panel of wood of which we do not know the kind, measuring 14½ inches in height by 13 inches in width. . . . The head is of natural size; the background of gold with engine-turnings. The range of colors goes from that gold to the red of the garment, the ivory of the linen, with a highlight of green in a fold of cloth."

The photographic reproduction shows "the beauty of expression of a countenance carefully but firmly drawn, its oval perfect, the nose rectilinear, long and refined, the line of the eyebrows well arched, the eyes gray and clear bordered with red, done with such distinction, eyes full of all the tenderness necessary to save a world, and from which are bashfully sliding four tears, large and full of light, which could not be held back, in spite of the prayer of which the joined hands, delicate and long, are testimony."

It is uncertain who painted this work. M. Dezarrois joins with M. Paul Fierens in believing that it was done by Roger van der Weyden.



## "Rue Rockefeller!"

A very famous French painter has had his street taken away from him, and it has been bestowed upon an American patron of the arts. The Rue du Peintre Lebrun in Versailles has become the Rue Rockefeller. Mr. Rockefeller, it might be expected, is to be congratulated for this conquest, because Charles Lebrun (1619-1690) is a very great figure in the history of art. He and his friend, the great minister Colbert, founded the Academy of Painting and Sculpture (1648) and the Academy of France at Rome (1666), and, what is more to his renown, the institution of the Gobelins. "Commanding the industrial arts through the Gobelins—of which he was director—," says the *Encyclopedia Britannica*, "and the whole art world through the Academy—in which he successively held every post—Lebrun imprinted his own character on all that was produced in France during his lifetime, and gave a direction to the national tendencies which endured after his death."

Great is America! The pompous representative of the grandeur of the Grand Monarque gives way to the exemplar of American industrialism. This giving way is an unfortunate thing, however, because John D. Rockefeller, who has used his millions for the people's good, does not deserve this child's play in giving honors; he is entitled to something far greater. France, for what he has done to restore her ancient art, should hold him up to honor, not to ridicule by giving him Charles Lebrun's street. The greatest recognition it could give to John D. Rockefeller would be to start some movement for popular education or for the people's good in any line of endeavor, and give it the name of Rockefeller.

This grand old American (THE ART DIGEST now speaks 100 years ahead of time) is now nearing his grave, but, unlike certain other "billionaires," he has wisely used his inevitable wealth. The word "inevitable" has to be employed, because somebody had to be the American Rockefeller, and how fortunate was America that "Rockefeller" turned out to be that immortal character ROCKEFELLER (THE DIGEST is still speaking 100 years ahead of its time)!

The "rue Rockefeller" was bestowed upon "John D." because he gave \$1,000,000 for the repair and upkeep of Versailles, Fountainbleau, and the Cathedral of Rheims. He gave this sum in 1924, on his visit to France after an absence of seventeen years. This "million" came from the pockets of the consumers of Standard Oil. They ought to be glad that this money out of their pockets was put to so good a use.

Because of this million, wonders have been accomplished at Versailles. Readers of THE ART DIGEST will derive pleasure from the following quotation from the London *Times* concerning the restoration of the Grand Trianon:

"The famous *vieux rose* of its marble was endeared to many by the verses of Henri de Regnier and Albert Samain, and when the plan conceived by the architect in charge, M. Patrice Bonnet, was bruited abroad a quiver of agitation ran through the literary and artistic world. But M. Bonnet carried the day, and the result amply justifies his initiative. The Trianon, he reasoned rightly, was built as a frivolous contrast to, almost as a relief from the sober stateliness of the vast chateau itself;

if proof be needed, there was the existence of the original Trianon previous to the one still standing, faced entirely with the blue and white porcelain of Delft, constructed in 1662 for a *pavillon a prendre des collations*. In other words, he argued, this polychrome fantasy, instead of being lost in its age-long dream of half-tones, ought to be restored to its pristine gaiety. What was more, when the marble had been cleaned and its warmer red restored to it, it was found that the *vieil or* of the stone which was supposed to offer contrast to the *vieux rose*—a contrast greatly lessened by the passage of time—was the effect of a color spread on under King Louis Philippe; and what we see now is the real stone of a more authentic and more honest mellowness and a marble rosier by the juxtaposition, resembling more the original slabs brought from the quarries of Southern France."

## Vast London Project

A scheme to establish in London a British Empire Academy will be launched at a public meeting which Lord Howard de Walden is to call, says the *Daily Mail*.

The proposal is to build a permanent palace of arts, where the talents of artists of Great Britain and the Dominions can be displayed, on the Thames Embankment in Grosvenor-road, Westminster, and £1,000,000 will be required for the project. Temporary premises are already available.

It is hoped to provide adequate exhibition space for painters and sculptors, and also galleries, and a theatre and concert hall large enough to enable modern composers, musicians, and dramatists to display their talents.

The provisional committee, of which Lord Howard de Walden is chairman, point out that every year 14,000 works of art have to be rejected by the Royal Academy owing to lack of space.

## Some Staggering Figures

The following from the Boston *Transcript* is reproduced by the editor of THE ART DIGEST without comment—for how can anyone knocked breathless have anything to say?

"One person in every seventy-five in the United States is an artist, according to a recent announcement of the Associated Dealers in American Pictures. The 1,500,000 artists of this country made direct sales of their work to the amount of \$500,000,000 during the year, is the opinion of the association. Another \$500,000,000 worth of paintings and other work by American artists was sold by art dealers, thus placing the production and sale of American art among the Nation's billion-dollar businesses."

## 27 Paintings Shown, 29 Sold

In the exhibition of paintings by Edward Bruce held in December in the New Gallery, New York, twenty-nine of the twenty-seven pictures shown were sold! This is accounted for by the fact that two more canvases were put on exhibition after two paintings had been delivered to purchasers. Last season, at Mr. Bruce's first exhibition in New York, at the Scott & Fowles Galleries, all but four works were sold, so that the New Gallery's display made a record, not only in number but financially, Mr. Bruce's prices having increased, the paintings being sold from \$400 to \$2,500.

## Too Modern

Charles Sims has resigned as keeper of the Royal Academy Schools, in London, and the English papers assert it was because of his too liberal views on the subject of modernism. George Clausen has succeeded him as head of London's great art school. Ostensibly Mr. Sims resigned because he had held a successful exhibition of his portraits at Knoedler's, in New York, and was overwhelmed with commissions, but the *Daily Mail* says:

"It is generally known that Mr. Sims held very catholic and broad views about modern art—views which cannot have met with the approval of some of the more reactionary members of the Royal Academy. His influence upon the students tended in the direction of freedom. His prolonged absence may be held responsible for this freedom having degenerated into licence.

"The exhibition of students' works at Burlington House must have come as a severe shock upon the conservative faction of the Royal Academy. Hardly any of the works showed the slightest trace of academic discipline, and no one will blame the president, Sir Frank Dicksee, for exhorting the students to try to paint what they see so that they may learn to paint what they feel.

"It is unfortunate that thus the champion of progress and vitality in art has placed a formidable weapon in the hands of the die-hards. However, Mr. Clausen may be trusted to steer a middle course, to bring the rebellious students back to wholesome discipline, and to restore harmony where there has been dissension."

## A Tale of Two Cities

"H. K. F." writing in the Baltimore *Sun* analyzes THE ART DIGEST's "Great Calendar of American Exhibitions" and scolds his city because, with a population equal to Boston's, it schedules only six exhibitions for the rest of the season while Boston announces thirty-six. He says:

"In England, as Roger Fry has pointed out, interest in literature is so marked that other arts suffer in consequence. This is especially so in the case of music. The musical profession is a disheartening one in England, as Sir Thomas Beecham and others have found to their cost. In Baltimore, interest in music almost eclipses interest in art. Every fifth person in this city appears to be a musician. If every one thousand and fifth is more than placidly interested in painting or drawing it is surprising."

However, "H. K. F." draws a bit of comfort from the reflection that possibly Boston is not so superior after all and that maybe as many persons visit Baltimore's six exhibitions as see Boston's thirty-six. "From all that can be told," he observes, "the sole customer in the multitudinous Boston galleries is the critic of the Boston *Transcript*. The cultured Bostonians feel satisfied if they have read what he has to say and possibly memorized a phrase or two for quotation in letters to the provinces."

## No Change Since Reynolds' Day

"There is no expedient to which a man will not resort to evade the real labor of thinking," is the way *Grand Central Art Notes* quotes Sir Joshua Reynolds.



## Forgeries

The widow of George Inness, Jr., through her lawyer, has sent a letter to art critics asking advice as to the protection of the work of an artist from faking fifty years after his death. It is supposed that the almost constant appearance of spurious works purporting to be landscapes by his father caused much perturbation to George Inness, Jr., in the last years of his life, and aroused the fear that his own paintings, which in many ways resemble those of his illustrious sire, might be "made over" into "George Innesses."

This request from the widow of George Inness, Jr., has caused Emily Grant Hutchings to write as follows in the *St. Louis Globe Democrat*:

"After the death of George Inness, loosely painted landscapes came forth from every attic. Some of them were signed, others had letters attached, attesting their genuineness. It so happened that Inness left many unfinished works, and very many that were unsigned. He wrote a good many letters, any one of which an unscrupulous dealer might attach to the back of a canvas. Already the picture-faking business had been carried to an exact science. Clever artists, without sufficient character or originality to make reputations for themselves, studied the brush work and color arrangements of the master painters, made exact copies of the pictures to which they had ready access, and so trained themselves in a purely imitative technique that they could turn out fairly convincing 'originals' by the dead-and-gone master.

"It happened in the case of Corot, whose tricks of the brush are easy to imitate. To the layman, that brush stroke is the distinguishing mark. In a Corot landscape with trees it is so obvious that it veils the other and more subtle distinctions of brush work in the figures, the painting of distance and especially those elusive blendings of pigment by means of which a painted landscape is enveloped in atmosphere.

"We have in mind an alleged Corot landscape in the possession of a New York bank president. He had gone three times to Boston to buy a Corot for his private collection, from Robert Vose, whose father introduced this most charming of the Barbizon painters to the American picture-buying public. All the Corot canvases in Mr. Vose's possession were prohibitive in price—to a New Yorker who knew where he could get one very much cheaper! When he found that the Boston dealer was obdurate, that he would not shade the price for the sake of a cash sale, he went back home and bought a landscape that to his eyes looked 'just as good.'

"One evening he invited a group of friends, and he asked Charles M. Kurtz to give them the benefit of his critical knowledge in an analytical talk on the whole art collection. There were fine things in the drawing room and library, and the art critic talked with enthusiasm of several of them. But when he came to the newly acquired prize, he began thus: 'We have here a very amusing attempt to imitate Corot. Of course, it is not an original and, naturally, it is not a copy, since this gallery is devoted to original works by recognized masters. So I take it, this is a joke—included in the exhibition as a trap for the unwary art critic.'

"The host, having been a trifle suspicious of that 'cheap' Corot, had the quick wit

## One of Mr. King's Last Gifts to Cleveland



*Head of a Kwanyin. Chinese, VIIth Century.*

to save the situation by exclaiming: 'So you don't tumble into my trap! Well, if you are sure this is not a genuine Corot, will you tell my guests why? Those are certainly Corot trees, and that is a typical Corot composition, dancing nymphs and all. I had no idea you would detect the fraud so quickly.'

"Then Kurtz proceeded to tell his audience wherein the imitator failed to make good. The nymphs were painted with real jackets and skirts. A magnifying glass revealed their eyes and lips. And when you stood at a certain distance from the canvas, the clouds came through between the trees and hung almost in the foreground.

"The critic explained that Corot painted only the impression which the objects in nature made on his eyes, at the distance from which they were viewed. At that distance, he could not make out the eyes and lips of a group of dancers, nor could he trace the outlines of their garments. The other and more serious fault was that the faker had gone wrong on his color values, giving a middle-distance value to the part of the picture that ought to have remained in the background. That was why the clouds floated out of the distant sky and got tangled up in the trees.

"It is by such subtle marks as these that the expert discovers fakery in the canvases that are foisted on the dear public, at prices that would have staggered the artist when he was here in the mortal body."

Two of the great benefactors of the Cleveland Museum of Art were J. H. Wade, the president, a memorial exhibition of whose gifts was held last summer, and Ralph King, vice-president, who died a week after his colleague and a memorial display of whose donations has just been held. Included in the latter exhibition, as one of Mr. King's last gifts, was a head of Kwanyin, goddess of mercy, dating back to the North Wei dynasty (386-535 A. D.).

The head is described by the museum's *Bulletin* as "typical of what is best in Chinese sculpture in its serenity and celestial calm. The mouth is partially opened, which is unusual, and the lines of the eyebrows continue down in one rhythmic sweep to the point of the nose. The eyes protrude, and as neither lids nor pupils are indicated on the stone, it can be taken for granted that they were painted in, as must have been the now blank central leaf of the crown. Chinese sculpture was enhanced by flat colors used with restraint and in a wholly conventional manner like that of Greece or of the Gothic cathedrals. That the head belonged to a full figure and was carved in some Buddhist cave temple out of the living rock can readily be guessed."

### A Question to Ponder

Art patron. We do not speak of a medicine patron or a law patron, or a book patron—but, when it comes to art, one immediately becomes a patron. Why?

—Grand Central Art Notes.



## THE ART DIGEST

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Editor-in-Chief.....PEYTON BOSWELL

America and Great Britain.....Peyton Boswell  
France ..... Winthrop Hamlin  
Germany and Scandinavia ..... Henry H. Heide  
Latin Countries ..... Josephine E. Joy  
The Near East ..... Sotirios S. Lontos  
Russia ..... Mark Weinbaum  
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## Your Turn!

The element of novelty has worn off THE ART DIGEST. It now lacks but a fortnight of being three months old. In those ten weeks it has placed itself in the leading position among American art periodicals. In point of circulation it leads its field.

But now, because the novelty has worn off, THE DIGEST's further growth will have to be steady and will depend largely on the endeavors of its friends. It must depend upon its present subscribers to let others know of its existence and, where possible, to ask others to subscribe.

THE ART DIGEST has deliberately chosen to belong to its readers and not to its advertisers. It never can have the support of art dealers to the extent that it could if it became a "trade paper." It will have advertising, but the dealers who use its columns will be those who are big enough to support an ideal and wise enough to see that advertising space is worth more in a publication whose editorial columns are inviolable.

If you are one of those who believe that THE ART DIGEST fills a big need and is capable of doing a splendid service, we ask that you now undertake the work of inducing others to subscribe.

The editor is doing his share. He is at his desk at 7:30 each morning, and he seldom leaves it until 11 at night. Won't you do your share?

—PEYTON BOSWELL

## The Calendar

"The Great Calendar of American Exhibitions" in this issue of THE ART DIGEST has passed all bounds and filled three pages. This sacrifice of space is to be regretted, but it is worth while. The calendar is informative, and, as a gauge of art activity in America, it is inspiring.

Next season THE DIGEST hopes to appear as a 32-page publication, with 12 pages of advertising and 20 pages of reading matter.

## The Louvre Shows Its New Accessions



"Mlle. Sennegon," by Corot.

Ranged on stands in a semicircle near the windows of the Salle Denon are being exhibited the latest acquisitions of the Louvre. Writing in *Le Figaro Artistique*, M. Rene Chavance comments on them, after acknowledging the debt to donors and testators. "It is thus that to the portrait groups by Fantin-Latour is added 'The Dubourg Family,' bequeathed by Mme. Fantin-Latour. \* \* \* In a very simple arrangement the painter has brought together some very dear people, his father-in-law and mother-in-law, M. and Mme. Dubourg, his wife and his sister-in-law. Perhaps never has he joined minute precision with vivid expression of life better than in that scene of peaceful intimacy, where the sober tones harmonize agreeably. \* \* \*

"Not less significant are the Corots, the important series which we owe to two other legacies. These small paintings show us the unconstrained Corot, the Corot of the hours of leisure. \* \* \* Seven of these works belonged to the sons of one of his friends, MM. Maurice and Christian Robert, who left them to the Louvre. Their father lived at Mantes in a fine house where Corot often visited for long periods, almost every year. As in the vicinity of his dear Ville-d'Avray, he liked to wander around the neighboring country. It was there that he painted his 'Bridge at Mantes,' of the Moreau Nelon collection. He accompanied his friends, great hunters, to call on the neighbors. In this connection he painted the 'Rosny Chateau,' a charming chateau of the end of the 16th century. \* \* \* all pink in a light sky. Also the 'Village of Rosny,' which is drawn on the horizon under the vibrations of fine atmosphere, already the atmosphere of the Impressionists. There are also the portraits of Louis Robert, the elder son, and of Christian Robert, fresh, spontaneous. \* \* \* There are the studies: a 'Muse,' a 'Monk Reading,' and, finally, a delightful 'View of Florence,' harmonious, bathed in light, showing a Corot highly inspired. \* \* \*

"Two other portraits have been given, by the children of Mme. Lemarinier, née Charmoy, the grandniece of the painter. One of them represents her herself; the other shows her mother, 'Mlle. Sennegon,' whose sister, Mme. Baudot, has also a portrait in the Louvre. These two were part of a collection kept in the Corot family and

of which thirteen paintings were sold last June in Paris. \* \* \* Although they come from the same mind as the portraits described earlier, it seems as though the master had made a truce with his taste for realistic observation in order to give himself up to the joy of expressing the feminine grace in the niece of whom he was fond. The picture of Mme. Charmoy (Mlle. Sennegon) is delightful, with the delicate oval of the face framed by the dark brown hair and the harmony in white of the dress heightened by the black spot of the mittens. \* \* \*

"The Louvre receives from M. Laurans a 'View of the Nile,' serene and limpid, by Eugène Fromentin, which recalls his last voyage and shows a broader, more involved manner than his Algerian landscapes, and a curious panel of the North Italian School of the 16th century, 'The Marriage of Thetis and Peleus,' probably taken off some wedding chest.

"A particularly valuable gift from M. Wildenstein brings to the museum a painter unrecognized or ill appreciated, Wallerant-Vaillant, who touches the French School at more than one point. Although in 1633, when he was born there, Lille was under Spanish domination and although his travels made him cosmopolitan, one may note that it was in France, at the court of Louis XIV., where he executed several royal portraits, that he obtained his best success. \* \* \*

That artist, who died in 1677 and who, through his master, Erasmus Quellin, indirectly received lessons from Rubens, foretells the painters of discrete intimacies and subtle nuances of our 18th Century. His 'Young Sketcher,' gracefully seated before some albums of studies, in his light brown garment which harmonizes well in tone with the surroundings, allows one to foretell a Lepicié or a Chardin."

Another acquisition is "an 'Adoration of the Shepherds' by Du Mesnil de la Tour, the painter of the 'St. Peter's Denial,' also in the Louvre, for a long time attributed to the Le Nains. \* \* \* One notices in his paintings, however, a more meditative feeling, as of emotion restrained. It is that which appears in this group of country people over whose piously compassionate faces rises a shading that is unfortunately increasing with the blackening of the colors."

Two further additions are "two canvases of Gaspard Duguet, who holds us doubly as the son of a Parisian and as brother-in-law of Poussin, and of whom the galleries of the Italian School have shown us only a painting of people. This time it is the landscapist who appears, concerned simply with the unconscious nature which his brother-in-law and Claude taught to love. One seeks in vain for the great attractiveness, the spirit, of these masters in these two landscapes, otherwise quite skilful.

"A modest canvas of Fragonard, 'Blindman's-Buff,' quite reserved in coloring, \* \* \* recalls the tradition of Watteau.

"The collection of Boningtons possessed by the Louvre, one of the richest in the world if not the richest, is increased by a fine view, 'On the Adriatic.' One can hardly honor too highly that artist who certainly influenced our painting of the 19th Century and had a share in the development of Delacroix, his friend."

The final acquisition is a sketch for the "Coronation" by David.



## California Gift

The California Art Club has just received a magnificent gift—the use for fifteen years of the home of Miss Olive Barnsdall on the summit of Olive Hill—a location with a sweeping view of all Los Angeles, the Hollywood hills and the sea. This gift accompanies the deeding to the city of Los Angeles of the eight acres on the crest of Olive Hill, to be used as a park for children.

In the building of her home and several other residences on Olive Hill, Miss Barnsdall employed one of the great artist-architects of the country, Frank Lloyd Wright. Having a great appreciation of art and a strong desire to help with the means at her command, she desires her gift to aid especially in the cultural development of children.

The Art Club, greatly desiring a home on this wonderful site, has carried on negotiations for over two years towards purchasing land or a building.

The California Art Club is the oldest and largest club for professional painters and sculptors in the Southwest. It has been in existence for twenty years and has on its membership roll the names of nearly all the prominent artists of Southern California as well as many art patrons.

With the beginning of this new epoch in its career the club's activities will be enlarged. Exhibition rooms will be open continuously to the public. Classes will be maintained, both for artist members and laymen. Lectures and chamber music recitals will be held.

Instrumental in the founding of the club were William Wendt and Julia Bracken Wendt. The list of presidents includes Frank R. Liddell, William Wendt, Channing P. Townsley, Jack W. Smith, Dana Bartlett and E. Roscoe Shrader.

## That Mona Lisa

Readers of THE ART DIGEST will recall the sensation in Paris a few weeks ago over the Mona Lisa, caused by a French art critic charging that the genuine picture had never been returned to the Louvre and that the original was in the cellar of the dealer Edward Jonas. The New York Times printed columns of the flurry each day. Then it suddenly dawned on the newspapers that maybe they were carrying a clever press agent story, and silence fell.

And now the Mona Lisa of M. Jonas's cellar, owned by Admiral Fatou of the French navy, has been piloted to New York and is on exhibition at M. Jonas's branch gallery. Diligent search of the columns of the Times fails to find one word about its arrival. However a Sun editorial writer tackles the theme and says that the picture descended to Admiral Fatou "from generations of ancestors, most of whom appear to have been as anxious to sell the work as he seems to be. . . . The painting is said to be thoroughly authenticated. But are not all masterpieces thoroughly authenticated?"

The Sun refers vaguely to "other versions." There are more than thirty Mona Lisas in existence, genuinely old pictures, and the owners of most of them have "documentation" to prove that their own particular version is Leonardo's original and that the one in the Louvre is a copy. However, the Louvre possesses the one and only "Mona Lisa smile." And as long as it has that smile the Louvre can be happy.

## Germany Finds a Group of Feuerbachs

Some time ago a group of nearly twenty oil paintings and fifty drawings of Anselm Feuerbach (1829-1880) who, besides Adolph Menzel, is supposed to be the most significant and amiable German artist of the 19th century, came to light. These works were recently exhibited in the Munich Art Gallery Caspari. The discovery of these works, done in Feuerbach's Paris studio, is of high importance, says *Deutsche Kunst und Dekoration*, because "up to date we were in possession of only a few pictures of that period of his development. The best known pictures of that time are 'Hafiz at the Well' and 'The Death of Pietro Aretino.' But now we are able to give a clear total picture of the artist's work and personality.

"The newly discovered pictures consist of portraits of men and women, sketches for 'Hafiz at the Well' and 'The Death of Pietro Aretino,' a self portrait, a flower girl with a tambourine, a bacchante, designs for frescoes in the chapel of St. Eustache, painted by Couture and his scholars, and several copies of these frescoes in detail, for instance the picture of a shipwreck.

"Feuerbach entered Couture's studio in November, 1852. The newly discovered pictures confirm the deep influence which Couture (by far stronger than Courbet) had on his artistic development. Also Feuerbach's late creations show this influence in more than one way. 'The Death of Pietro Aretino,' for instance, which was



"Girl with Vine Leaves," by Anselm Feuerbach.

finished in 1854 in Karlsruhe, is a typical example of the historical painting of that school. What the young Feuerbach owes his qualified master are technical and picturesque intuitions as well as the taste for a high decorative effect, but Feuerbach also took over from his master his conventional art of painting. But later—on Italian soil—Feuerbach freed himself of these conventions of the Couture school and created pictures in his own technic and style."

## Not Columbus's Bust

Art has been called to the aid of those who seek to prove that Columbus was a native Spaniard and not an Italian, but not with much success. Some claim that the great navigator was born in the town of Pontevedra, where many documents purport to substantiate this idea. Lately, a bust carved on the façade of the Cathedral there was declared to represent Columbus.

Francisco Anaya Ruiz in *La Esfera* (Madrid) dismisses the supposed bust with the following statement:

"An English gentleman, Mr. Mansfield, basing his supposition entirely on the resemblance which the bust bears to a portrait of Columbus seen by him in some London library, and venturing a few guesses, has launched this hypothesis, which has been eagerly seized by all the supporters of the Pontevedra theory."

Mr. Ruiz is equally discouraged by his inspection of the famous documents. "Although it is true that the name Colon y Fonterosa appears on all of the documents," he states, "it is nevertheless certain that alterations have been made in the text. Markings and scratches are visible on the manuscripts in precisely the same paragraphs which contain the name of Colon. And it is unquestionable that the ink on these alterations is of a more modern kind than that used in the documents."

## Elverson Buys an Inness

Col. James Elverson, Philadelphia newspaper owner, recently paid \$10,500 at auction for "Late Sunset," a large George Inness landscape, at the American Art Galleries, in New York.

## "Innocent Envy"

The following editorial has appeared in the New York Times:

"We are the dirtiest museum in the world," says the director of Chicago's famous Art Institute. Last year thirteen tons of soot and cinders were taken from its roofs. In spite of these testimonials to Chicago's smoke, everything is sunny inside. The museum is already second to Boston in the department of Japanese prints. Gifts of books and objects of art rained upon it last year. More than a million people studied its collections. In the way of exhibitions and prizes it is more generous than any other art museum in the world; and its art school, we are told, 'has become the largest and most vigorous in the world.'

"The large and vigorous way Chicago has of digging into its pockets when the hat is passed round is as inveterate as admirable. This year a structure for the teaching of industrial art and a gallery for textile exhibitions are to be built; and the merchants, as well as other friends of the institute, are taking an active hand. Chicago can get whatever she wants; and, apart from the obvious general service of art museums to the cultivation and refined enjoyment of the community, the creation of a school of independent American design in industrial art will be especially fruitful, since, in some branches at least, we have long been content to follow foreign example.

"The doings of 'the dirtiest museum in the world' will always be watched with interest, sometimes tinged, perhaps, with a little innocent envy, by New York."



## Monet and a Mule

In the weeks since the death of Claude Monet, on December 5, there have appeared in Paris periodicals various articles supplementing the first notices and, in the main, either discussing him as an Impressionist or giving reminiscences of him as a struggling painter.

There was, however, another "struggling painter," Eugène Boudin (1825-1898), whom Corot called "king of the skies," whom a recent critic has termed "a luminist without knowing it," and who exercised an early, happy and important influence on Monet. Just a few days before the latter's death there appeared in Dec. 1 *L'Art Vivant* an article by M. Robert Rey, of the Musée du Luxembourg, on Boudin, telling first of his being hired at the age of twelve as a printer's clerk in Le Havre, then a year later working for a stationer, later still having himself a stationer's shop, where the works of Isabey, Troyon and Millet were displayed. In years that followed he studied painting in Paris, but gained no success; he went to Brittany, but found little to compare with his beloved Normandy. At the age of thirty-five he was poor and almost unknown.

"It was at that moment," says M. Rey, "that young Oscar met him. Young 'Oscar,' who was later to be called 'Claude' and whom Boudin was to aid powerfully to become 'Claude Monet.' Young Oscar was making caricatures at Le Havre. Boudin found in young Oscar something promising. As for young Oscar, he found the painting of Boudin 'atrocious.'"

"And it was Boudin who asked young Oscar to come to work with him outdoors near Rouelles, which was not far from Le Havre. Young Oscar accepted without pleasure. Some hours later the veil was torn from the eyes of young Oscar, who suddenly understood what a painting might mean."

Then Courbet went to Le Havre and "discovered" Boudin, who made a second trip to Paris, where he was befriended by Constant Troyon. Boudin, however, returned to his Norman home, where he had many a walk by the coast with Monet and Jongkind. In 1863 he married a Breton friend, Marie Anne Guédès.

"His influence on Claude Monet was considerable, as has been said often enough; all the series done by Monet at Argenteuil, not to mention the views made at Sainte-Adresse about 1866, are in the spirit which Boudin revealed to him. But a divergence, free from any bitterness surely, was soon to show itself. After the exposition of 1874 Monet mingled in a society almost entirely Parisian. As his personality more and more affirmed itself, his palette grew more and more arbitrary. His various series are the paintings where perhaps, unknown even to the artist himself, the decorative intention shows itself more each year. The famous colored fairyland of which so much has been said was finally born, in all its glory, in the large water-lily paintings."

Men like Claude Monet and Renoir, M. Rey says, were consciously the standard-bearers of Impressionism. "The word implies a doctrine. But Boudin was very different from them in the sense that he had no doctrine either to follow or to combat. One often remembers the meteorological data attached to his studies: 'such an hour, wind southwest.' Right there was

an entire synthesis of marine sounds, of light direction, a whole series of very concrete elements, marvellously translated by very simple colors and which the Impressionists never reconstructed with equal vigor.

"It may be that soon a sketch by Boudin, showing some sky and a little sea, will appear to us as having a structure infinitely more satisfying, a truth much more eternal, than such a 'cathedral' or such a 'lane of poplars' by Claude Monet himself."

M. Rey was there praising the dead at the expense of the living. Now that "young Oscar" has joined Boudin, his treatment may be different.

As this critical attitude toward Monet has an unfamiliar tone, so an account of the artist's youth given by M. Thiébault-Sisson in *Le Temps* has a strange aspect, referring as it does to Monet's life as a soldier in Algeria. The story is told partly in the artist's own words. His father had told him to leave Paris and return to Le Havre or else lose all paternal support. He chose the latter alternative, but just then he drew a bad number in the conscription lottery and, as his family refused to pay for a substitute, was sent to Algeria.

"I had never been astride a horse. The hours of work seemed so hard, it seemed burdensome to me to be cooped up in barracks or camp until I should become a knight, that one fine day I exploded. Seeing a mule wandering in the court, I took advantage of the beast's inattention in a moment to hoist myself onto his back and then put him into triple gallop by prodding him with my heels. Guided by the bridle, the mule shot through the gate of the barracks and the two of us, one on the other, escaped across the olive fields of Sidi-Moustapha. By that time I wanted to draw in my steed to a milder gait, but it was labor lost. He had taken the bit in his teeth, and only by prodigious skill in balancing could I avoid breaking my head against the low branches under which the animal plunged madly.

"Finally I could hold on no longer and fell to the ground, fainting. The mule, freed of my weight, returned peacefully to the stables. In the evening a patrol found me in a most pitiful state. My uniform was in rags and my body covered with bruises. I woke up in a dungeon, subject to court-martial for escape and destruction of military property." He was not condemned by court-martial, but instead suffered three weeks of typhoid fever. "When, two months later, I was sent home on sick leave, I was received, like the prodigal son, with compassion, and my father, this time, paid for a substitute."

There were later times, which Claude Monet also described to M. Thiébault-Sisson, when the chief difficulty was not that of avoiding low-hanging branches but bill-collectors, who, in default of payment, took pieces of furniture or paintings that had not yet been sold. Speaking of the years 1864 to 1870, "It was thus that in that period of six years I lost more than 200 pictures, signed and unsigned, which the bailiffs distributed at low prices at Ville-d'Avray or Garches, at Louveciennes or Bougival, and elsewhere also. \* \* \* After the day when Bousso and Valadon joined Durand-Ruel in selling my paintings, some dealers who know this detail explored that region in order to recover the strayed children. I know only one, the brother of the painter Van Gogh, who succeeded in

putting his hands on a few certain number of canvasses, and I know that because he came to me to have them signed."

Another light on this same period is by M. Bené Chavange in *Le Figaro Artistique*, in a letter which Claude Monet wrote on June 2, 1869, to M. Arsène Houssaye, who was an official of the Beaux-Arts. His work had been refused at the Salon, and buyers were few or none at all. He tells M. Houssaye that, following a suggestion given him by the latter, he has given up Le Havre and has installed himself in Paris. "I am full of courage to work, but alas! that fatal refusal almost takes the bread out of my mouth, and in spite of my low prices, dealers and amateurs turn their backs. It is most saddening to see how little interest there is in a work of art that has no price.

"I thought, and I hope that you will pardon me, that since you have already found one of my canvasses to your taste, you would perhaps look at some paintings that I have been able to save from distraint and that perhaps you would be so good as to come to my aid a little because my state is almost desperate and the worst is that I cannot even work any longer. It is needless to tell you that I will do anything and at any price in order to get out of such a situation and to be able to work from now on for the next Salon so that this will not happen again."

One comes finally and inevitably to Monet's art and its connection, his connection, with Impressionism. M. Paul Fierens, in a *feuilleton* of the *Journal du Débats*, considers Impressionism as a state of mind rather than a technique and says that its characteristics are first of all those of realism: "horror of a conventional subject, love of a contemporaneous and daily beauty,

\* \* \* a greater freedom in the portraying of ordinary gestures, of familiar faces and places. It is to Monet without doubt that 'modernism' owes its first victories. Better than Courbet the painter of 'Olympia' knew how to adjust his strokes and his palette to the expression of new forms, of figures in motion, of keener feelings. In that sense, Monet was the inventor of Impressionism. But the contribution of Claude Monet was still more decisive. His Impressionism — why seek further? — is simply painting in the open air."

It was this same writer who referred to Boudin as the "luminist without knowing it" and speaks of Monet's meeting with him as, for Claude, the revelation of the outdoors. Boudin and Jongkind he names as Monet's real precursors, adding later "the prodigious Turner."

The Impressionists were less a "school" than the frequent use of that word might suggest, and M. Georges Rivoire, in *L'Art Vivant*, glances rapidly at the surroundings of different ones, noting that all except Renoir were fathers of families. We see Renoir in the studio on the rue Saint-Georges, a studio quite unusual in that it had sunlight; the gatherings at the home of the musician Cabaner to which came even the shy Cézanne; other gatherings later at the Cafe de la Nouvelle-Athènes, place Pigalle, where were seen also Degas, Monet and George Moore. We see also the Moulin de la Galette, to which Renoir went for his models and Degas went to watch. Monet, though not living in Paris, had a ground-floor room on the rue Moncey, where he kept his paintings for any who came to inspect and perhaps to buy. Sisley too lived outside of Paris, near Bouvival.



# Poignant American Art Shown in Duncan Phillips' Gallery



"Ernest Marvin, Farmer," by James Chapin.



"Sunday on Main Street," by Edward Hopper.

One of the greatest contemporary figures in the American art world is Duncan Phillips, of Washington, he who established the Phillips Memorial Gallery there and who, despite whispers in his ear by interested art dealers, has managed to fill it with vital and representative works of art. His collection is inadequately housed (pending the construction of a suitable gallery) but he is now giving an all-American exhibition, concerning which Miss Ada Rainey writes in the *Washington Post*:

"It is an all-American showing. Mr. Phillips is especially desirous to prove to the public that American art is not so dependent on European art as has been supposed. In the present exhibition can be seen many vigorous canvases that are not in the least derivative.

"They are all by American painters and of strictly American scenes. There are some new names in this group that it is stimulating to get acquainted with. Among them are James Chapin and Edward Hopper, both of whom are represented by effective paintings.

"The former has a portrait of Ernest Marvin, a rare piece of work. It is the portrait of an American farmer of the straightforward type. It is racy and naive. There is an expression of quizzical wonder in the eyes of the sitter as if he were saying, 'I wonder why in the world any one should want to paint a portrait.' The face and hands are modeled with exactness and strength. There is no compromise here or striving for effect. The man merely sits there in his blue overalls looking out at the spectator, simply and naturally. There is a 'primitive' kerosene lamp as the single detail of the background. And yet the portrait is singularly convincing. The blues are clear and vivid but not forced, the values strong and true.

"Edward Hopper's 'Sunday on Main Street' is in the nature of an unwritten epic of the men who have no life or interest outside of their business. The deserted street proves the day, and the dejected figure of the single living thing to be seen anywhere is seated on the sidewalk, miserable, waiting for Sunday to pass so that

he can open his shop. The design of the walls and doors of the shop are particularly well handled, as if the artist would make up in interest in his way of seeing the play of colors on the bare surfaces for the dreariness in the mind of the proprietor and the vacancy of the street. It is indeed a pictorial version of 'Main Street.'

"'Negro Shanty in Noonday Sun,' by Charles Birchfield, is strongly constructed. The brilliant light makes even ugly things beautiful. It throws a radiance of color which is broken up over the surface of the dark wood of the house and steps of the shanty and shows beauty in seeming ugliness.

"'The Little Harbor, Rockport,' by Gifford Beal, has a breezy freshness that is delightful. It has qualities of pattern, of color and life that make a captivating impression. This is one of the most pleasing paintings in the present exhibition, rather impressionistic in style and vibrating with light. 'Along the Harlem River,' by Preston Dickinson, is another vital work in an entirely different manner of painting. Dickinson's style is nervous, vital and calligraphic. \* \* \* A canvas by William Zorach, 'Sailing Into the Harbor on a Moonlight Night,' is beautifully rendered. The artist has been sensitive to the nuances of color tone and light, and his impression is poetic and alluring."

## Academy to Show Timothy Cole

Opening on January 17, the American Academy of Art and Letters, in New York, will hold its first one-man exhibition, a display of about 200 of the wood engravings of the distinguished craftsman, Timothy Cole, covering every phase of his work in the interpretation of the old masters.

## \$5,000 Drop in Auction Price

The famous picture, "The Gleaners," by the French peasant painter, Lhermitte, which was sold in 1908 for £2,625, was recently sold at auction at Christie's for £1,522, or £1,103 less, says the *London Daily Express*.

## L'Enfant

The United States of America may no longer be ashamed of its Washington, if Ada Rainey, critic of the *Post*, is a prophet. The city was designed by L'Enfant. If his designs had been carried out by the middle westerners who ever after have controlled Congress, the capital city would today be the most beautiful city in the world; but where L'Enfant put "art" on his diagrams, middle west control and Washington real estate speculators put poultry commission houses. Says Miss Rainey:

"Perhaps the most joyous thing in the realm of art this week is that the plans of the fine arts commission to follow and extend the plans of L'Enfant have met with the approval of Congress, and we are assured that fairly soon steps will be taken to put into execution plans for the Greater Washington, greater from the standpoint of making the city more beautiful and practical.

"The Mall-Avenue triangle plan, with all that will follow in its wake, is an announcement to all who have the beauty and well being of the city at heart that makes a sort of Christmas present that will cause more rejoicing than many more tangible things. With this as a beginning we may hope that the plans for the building of the new art gallery, which has been near the hearts of all art lovers for so many years, also will materialize.

"That this is a necessary part of the plans for the extension and further planning of the city there can be no doubt. We all know the pitiable lack of space to hang the riches that repose in the store rooms of the present National Gallery. It is assured by those who are in the position to know that millions of dollars worth of paintings and other works of art would be given to the National Gallery should there be adequate room to install them.

"If the bill now before Congress goes through we hope we can have as large and important collections of works of art as many of the European capitals possess."



## Baltimorean Acquires a Great Van Dyck



*"Rinaldo and Armida," by Anthony Van Dyck.*

Without ostentation and without trumpeting in the newspapers, Maryland's leading art collector, Mr. Jacob Epstein, has purchased Van Dyck's "Rinaldo and Armida" from the collection of the Duke of Newcastle, and has loaned it to the Baltimore Museum of Art, where the public has a chance to enjoy the masterpiece. The work is declared by the authorities to be one of Van Dyck's finest creations, and, judging from the photograph reproduced herewith, it is. The Baltimore papers wrote of the loan to the museum, but none of them mentioned Mr. Epstein's name. Being a real lover of art, rather than a poseur, he kept his identity a secret. But THE ART DIGEST knows, and it is telling—with apologies to Mr. Epstein.

Jacob Epstein is a multi-millionaire Baltimore merchant. His bust has been done by that other Epstein in London, the "stormy petrel of British art," and his portrait has been painted by Augustus John. He owns sculptures by Rodin and landscapes by Monet. He is a Jew, and when

a Jew with money loves art his collecting is an inspiration for any Gentile,—in fact, few Gentiles can keep up with a Jew in connoisseurship when his soul turns that way.

"Rinaldo and Armida," according to the Baltimore *Sun*, hangs in the portrait gallery at the museum, in an alcove flanked on either side by hand-carved oak pillars. A special lighting effect has been installed. The canvas, painted by Van Dyck in 1629, measures 90 by 96 inches. It was painted for King Charles of England and £78 was paid for it. Mr. Epstein paid \$200,000.

The canvas, according to the *Sun*, depicts the scene described in the fourteenth canto of Tasso's "Jerusalem Delivered." It "shows Rinaldo in armor sleeping the sleep of enchantment at the foot of a tree on the island in the Orantes river, to which the enchantress Armida has lured him after his flight from the Crusaders' camp. Armida is seen in floating draperies, and leans over the sleeping knight while she twines about him a garland of flowers which she takes from a flying cupid."

## Foreigners at Cleveland

Cleveland is not too well pleased with the 165 pictures from the foreign section of the Carnegie International now being shown in the museum there, if one may judge by the way Jessie C. Glasier writes in the *Plain Dealer*.

"Filling five galleries, the paintings lure and beckon from each entrance, or by inexcusably bad qualities impel one at long range to 'button up the eyes,'" she says. "A first view can only result in a kaleido-

scopic pattern of impressions. Here are powerful knockouts, there are weakly pretty pictures. Here is beauty in composition, color and form; there is sheer ugliness, some of which seems inexcusable to our Western Reserve eyes; and some of which has a meaning, and enough truth to give it a certain claim to beauty. Here are the dreamy and poetic, the weird, the fantastic, the unexplainable, the sanely lifelike and the hideous and the fleshly which have no excuse but are part of the great trend of the day."

## "\$50,000,000!"

The above figures appeared in the headlines of every American newspaper that printed cable dispatches announcing the opening of the great exhibition of Flemish and Belgian art on January 8 at the Royal Academy in London. The American newspapers evidently agree with the Europeans who say the American people have a dollar attitude toward art.

The masterpieces in the collection are lent by six countries, including the United States, but Belgium has provided the greater number. One room is devoted to primitives, including Jan van Eyck, and another imposing gallery to the Van Dyck and Rubens period.

The English newspapers will bring long accounts, and if any of them stress "10,000,000 guineas" in the headlines THE ART DIGEST will say so.

## 11,000 Sea Prints

An English shipping man, Mr. A. G. H. Macpherson, has built for himself a monument in the shape of the greatest collection of British sea prints in the world, which has recently been on view in London. Including about 11,000 items, exclusive of books of engraving and atlases, its obvious home, says the London *Times*, would be a National Maritime Museum, "where it would do much to foster sea tradition and keep alive the importance of sea power, both vitally essential to this country."

"Mr. Macpherson was first attracted by prints of the old clipper ships and then of steamships and yachts," we read. "So he was led on to buy naval actions and warships. There followed views of seaports and portraits, till finally came the assembling of a magnificent collection of old atlases. Gradually the artist in Mr. Macpherson led him to study states and condition, and thus by a snowball process the collection kept gaining in quality and quantity. Although he has systematically searched for maritime prints at every port into which he has put, both at home and abroad, and has employed agents on the Continent, as well as in America, it is London almost entirely that has supplied the greater part of his treasures. As with most historical collections, whilst the finer items cost the money, it is the smaller links that have given the chief trouble.

"Every form of engraving is represented—woodcut, line, etching, mezzotint, stipple, aquatint, and lithography—while from the end of the 18th century the work is mostly in colour."

## Ambrose McEvoy Dead

Ambrose McEvoy, one of the most successful portrait painters in the world, who has painted scores of Americans at \$5,000 a picture, died in London on January 4, of pneumonia, aged 48. He was a son of Captain McEvoy, noted Irish inventor, who was an officer in the Confederate Army during the American Civil War.

"He studied at Slade School with Augustus John and Sir William Orpen," says the New York *Times*, "but for a long time was left behind by them in the race for fame. His recognition did not come until he realized that his special talent was for romantic portraiture. From then on his progress was rapid and in a few years he became the most successful of British painters."



## Berlin Academy

In the rooms of the Berlin Academy has recently been opened a great exhibition of graphic and plastic art. According to the judgment of Julius Bab, one of Germany's foremost art critics, the exhibition shows the return of the younger generation of artists to nature. Bab goes on to say:

"Max Pechstein, one of the leaders of Expressionism, is an artist of classical abilities, as revealed especially in his vigorous sketches for the windows of the international employment bureau of Geneva. His picture 'Mother'—painted in water colors—is very attractive; another of his paintings reminds one of the prophetic composition of Max Klinger. Very interesting is Birkle with his picture showing the nightly spook of an automobile road; also Hengstenberg-Potsdam proves with his fantastic motive of a moonlight night that he is a talented artist.

"The younger artists show some remarkable portraits. Magnificent are those by Otto Dix, Meidner, Grossmann and especially Max Oppenheim; also a new comer—Wilhelm Ernst Nay—is most promising. Büttner and Wilhelm Schmidt show water colors painted in a very keen technique; Honigberger, who may be called tender in a romantic manner, exhibits a couple of landscapes showing figures with an inner harmony that is astounding.

"Of the older masters may be mentioned Olaf Gulbrandsen, whose caricatures command no less attention than those of Thomas Theodor Heine. Gulbrandsen surprises in his strong illustrations for Andersen's fairy tales; in his portraits scarcely anybody is equal to him. The Munich artist, Hugo von Habermann, is represented by a few water colors which show a brilliant freshness. Ulrich and Heinrich Hübner, Philipp Frank and Dettmann show landscapes of high atmospheric charm. Especially Dettmann's 'Honeymoon in a Shore Village' is almost the most effective picture of the exhibition. Max Slevogt displays very significant illustrations to Faust; Käthe Kollwitz has contributed a few pictures showing proletarian mothers and children. Heinrich Zille exhibits, besides his well known Berlin types, a surprising etching 'Woman with Wood-Bundle.'

"The architect Poelzig is represented by a great collection of theatre sketches of a fantastic verve and decorative charm. The sculptor, Prof. Edwin Scharff, shows numerous drawings and statues, mostly sketches which give a clear impression of this master's amazing quality. Some of his portrait busts are of creative power and high energy.

"Of the many other plastic works may be mentioned the wonderful figure 'Waiting Woman' by Richard Engemann and the youthful statue 'Complaint' by Johannes Schiffner. Alexander Fischer's 'Neighing Horse' is of a vivid charm. This may be said also of Slevogt's bust of George Kolbe and the splendid picture of two young girls by Tina Haim-Wentscher."

### The Dodge Macknight Annual

The annual exhibition of water colors by Dodge Macknight which, as everybody knows, is the most talked about art event of the year in Boston, is scheduled by Doll & Richards for March 23 to April 5.

## H. V. Jones Loans "Lucretia" for Exhibition



"Lucretia," by Rembrandt.

At the Reinhardt Galleries in New York there is now being held an exhibition of masters from El Greco to Matisse, consisting of paintings which this firm during its career has sold to collectors and museums, and which are now lent by their owners. One of the features is "Lucretia" by Rem-

brandt, from the collection of Herschel V. Jones, which came to light in England not long ago after having been lost sight of for several decades. It is recorded in Waagen (1855) as being at that time in the collection of a Mr. Wombwell. Its date is 1666.

### Tricks in Illustration

Leaving to others the question as to whether a book should be illustrated, M. Claude Roger-Marx discusses how they should or may be illustrated, in the Christmas number of *Le Crapouillot*, which is devoted on that occasion to books. He notes the artists who have worked successfully or been well reproduced in wood, etching, color prints, lithography and the various mechanical processes, which in their perfection have led to the decline of the others.

"The single rule for a publisher—as Ren Helleu recently wrote—is to discover for each text the appropriate artist, no matter what his technique, and to achieve the most complete harmony possible between the style of the illustration and the typography. I know that some printers of a sort say: 'My trick is to have a well-known work illustrated by an unknown artist and an unknown work by an artist all in the go.' That method in the end spoils the trade, and the most faithful subscribers end by laughing at you."

### A Waxen Phoenix

When Mme. Tussaud's was burned everybody knew that the wax figures would be replaced, "But," asks the Boston *Transcript*, "is it truly necessary to renewed prosperity that a palatial moving picture house should be erected as part of the reborn Tussaud's? Will the exhibition be quite the same, tucked away on an upper floor?"

"Mme. Tussaud's rises from its ashes. Another year will restore to London a replica of the wax-works collection the old-time tourist never used to miss until it went up in smoke. The 'Eleven Thousand Pound Marble Staircase'; the Chamber of Horrors, which inspired that genial wanderer in London, E. V. Lucas, to one of his best passages; all the other dear and traditional features of what was for generations one of London's real institutions, will be ready once more for friendly visitors. John Tussaud, the present director, and fifth in descent from the original French showman, asserts not without truth that 'its absence for the last year and a half has left a gap in the history of London.'"



## Japanese Subject Wins Arts Club's Prize



"Shadows on the Road," Etching by Martin Lewis

"Shadows on the Road," by Martin Lewis, won the first prize this year at the annual exhibition of American etchers held at the National Arts Club, New York. This print is issued by Francis H. Robertson, etching publisher, and it is interesting to note that this is the third consecutive year

that first prize at the National Arts Club has been given to etchings published under his auspices, the other winning prints being Warren Davis's dry point, "The Crescent," and Paul Roche's "The Spanish Dancer."

"Shadows on the Road" belongs to a series of Japanese etchings made by Mr. Lewis during a visit of two years to the Far East.

## A Craze Analyzed

"The quarrel in Massachusetts about the reported sale for \$20,000 of an exceptionally fine piece of early American furniture is another indication of the craze for early Americana of all sorts that is sweeping the country," says the *New York Times* in an editorial. "That the American wing at the Metropolitan Museum was in part responsible for this cannot be doubted. In justice to the finer pieces it must be admitted that many of them in themselves are sufficiently beautiful to deserve the attention that they have received.

"This does not apply to much of the furniture now sold as American 'antiques.' It has become the fashion to seek old and ugly chairs and tables, whose sole value is their simplicity. If these were used in settings reproducing the simple interiors in which they originally were placed, it would explain the desire to acquire them. As a rule, however, they are mixed in with furniture of other periods and styles, with but little regard to their fitness.

"The renaissance of American architecture and interior decorating is in many ways one of the most encouraging trends of the times. But there is the danger that in the desire to possess genuine old pieces fitness and beauty will be sacrificed to mere age. The prices for which some of the finer old tables and highboys and chairs sell at the auctions in this city indicate that the craze for things early American is almost as acute as the great tulip boom in Holland in the eighteenth century, when collectors paid unbelievable prices for particularly rare flowers."

## Requiescat: Repose

What will be the apartment of to-morrow? A French writer, M. Jean du Bercel, in *Art et Industrie*, seeks to analyze the way in which the modern love of speed is affecting the art and plan of the dwelling apartment, which seems to be less and less a place of repose.

"Certain rooms are completely losing their character. One has always a room in which one sleeps, but no longer a bed—rather a divan. The dining-room has disappeared and become, for instance, a library where meals are served. These changes doubtless save space, but that is only a supplementary argument for the unification of the rooms. That unification is made necessary because the extreme simplicity of restful decoration does not harmonize with furniture too specialized, of which the diversity draws the eye and fixes the attention.

"Long shapes, especially when geometrical and not startling, should be accompanied with smooth, plain colors."

The bathroom tends to become the place where one dresses, including within itself all necessary space for keeping the clothes, while the bedroom contains nothing of too intimate a nature and becomes a living-room rather than a sleeping-room. The hall is a reception room, as the bedrooms may also be, while the dining-room is merged with the main living-room.

### Art

Art is more than what it is commonly accepted to be: as one of life's rarer and finer achievements; it is that and infinitely more, a part, perhaps the very right wing, of the spirit itself. \* \* \*

—Le Baron Cooke, in "The Spur."

## Zest in Illinois

An *Associated Press* dispatch from Springfield, Ill., says that the club women of Illinois, through the district chairmen of the Illinois Federation of Women's Clubs, have been told in a letter that there are 10,000 school houses, libraries and public buildings in Illinois without a single picture on their walls. The further fact was pointed out to them that "there are more than 700 painters and sculptors in Illinois and their studios are stored with thousands of fine examples of art."

Signed by Mrs. Mary E. Aleshire, director of art exhibitions for the Illinois Academy of Fine Arts, the letter advises district presidents of the federation that plans have been perfected for sending an exhibition of original paintings to any community in the state.

Without the middleman profit, Mrs. Aleshire pointed out, purchases of pictures will be available at comparatively reasonable prices, set by the artists themselves. For schools, libraries and public buildings, a special price will be quoted.

"The Illinois State Museum at Springfield," the letter said, "is showing through December and January more than three hundred and fifty originals in oils, etchings, water colors, miniatures and sculpture by artist members of the academy. This exhibit will be sent to other cities throughout the state. Opportunity for viewing and studying originals works of art in large exhibitions has been confined to larger art centers, but the academy has arranged a tour of exhibitions that will enable the smallest community to borrow or purchase these works."

## A Tribute

"The death of the director of the Toledo Museum of Art, George W. Stevens, occurred October 29, 1926. Successful in building up that museum from its inception, which was his own, to the eminent place it now occupies, and admired for the devotion and skill he brought to his task, it is for something else that George Stevens will be chiefly remembered, something peculiarly his own, an all-pervading human sympathy," says the *Bulletin* of the Metropolitan Museum of Art. "Believing in the power of art to give real pleasure in life, it was this sympathy with people that led him, through years hampered with illness, to work in the most personal way for the happiness of his city. It is given to few men to impress themselves into the life of a community as he did, and to fewer still to do this with the sole purpose that happiness may abound."

## Hind Praises Orchardson

One of the latest additions to the National Portrait Gallery in London is a portrait of W. Q. Orchardson, by himself, which leads C. Lewis Hind, in *The Sphere* to exclaim: "What a fine painter he was! He had a dramatic faculty for composition, swift and rare, and he could make an historical subject vital. Who, having once seen it, forgets his 'Napoleon on Board the Bellerophon?' And he was a portrait painter of the first rank, if we leave out the very greatest. The popular Victorian painters are rather disregarded in these violent days, but it would take a very considerable modern to match Orchardson."



## Munsey's Will

The whole world gasped when it became known a year ago that Frank A. Munsey had bequeathed most of his \$40,000,000 fortune to the Metropolitan Museum of Art. No one had suspected that the publisher had any interest in art. He never had betrayed it in his life time. Now the psychology of Mr. Munsey's action is revealed by Erman J. Ridgway, one of his associates, in a eulogy given to the press.

"He talked to me quite a little about his will and was impatient because I could not help him," said Mr. Ridgway. "He seemed to think because I had graduated from college I should be able to tell him just where to make twenty or thirty millions do the best work for education. There has been a good deal of criticism about the chief's will, most of it, I am bound to say, from people who will never have any difficulty in disposing of their own estates. The critics may rest assured of one thing—it was not a hasty will. It was a very far-sighted will. And the man who made it expected to face his Creator and was willing to stand or fall on His verdict.

"It has been urged that the chief did not know art, and that, therefore, his will, leaving his millions to an art museum, was unnatural. Carnegie did not know literature when he gave his libraries. Rockefeller did not know medical science when he endowed the foundation. It is natural for men to set high values on what they do not know about. Through his will the chief wanted to serve in a big way, and, if possible, in a unique way. For years he investigated and weighed. What was the biggest unsatisfied need in America? What was the thing most people lacked? What did other nations say Americans lack? Appreciation of art—an understanding of its place in a rounded civilization. The chief did not frequent art galleries, nor stand enrapt before a masterpiece, but he did appreciate loveliness—a rose, a stunning woman, a birch tree, a sunset. He did build beautiful buildings even if they were practical and profitable. . . .

"That he wanted his will to make a huge splash I cheerfully affirm. How he would have enjoyed the universal amazement! But the real inspiration for his magnificent and most intelligent gift to the Metropolitan Museum of Art came from his intense desire to do a lasting service for humanity. It was the tremendous hour of his life when he hit upon the idea of making his millions work through the centuries for culture, for the finer side of life. It must have strained him mightily to keep that gorgeous secret."

### Immortality

Sergeant Tito Eneescu, of the Roumanian army, has won immortality. When the royal palace burned recently in Bucharest, two soldiers, braving the flames, started to pull down the Gobelin tapestries in the throne room, says an *Associated Press* dispatch.

"Hey, you two," shouted the sergeant, "leave those curtains alone; come here and save something worth while."

He pushed toward them a small writing table and two chairs. The soldiers picked them up and rushed out into the yard just as the Gobelins were enveloped in flames. The three pieces of furniture were bought by Carmen Sylva about fifty years ago. They were Victorian.

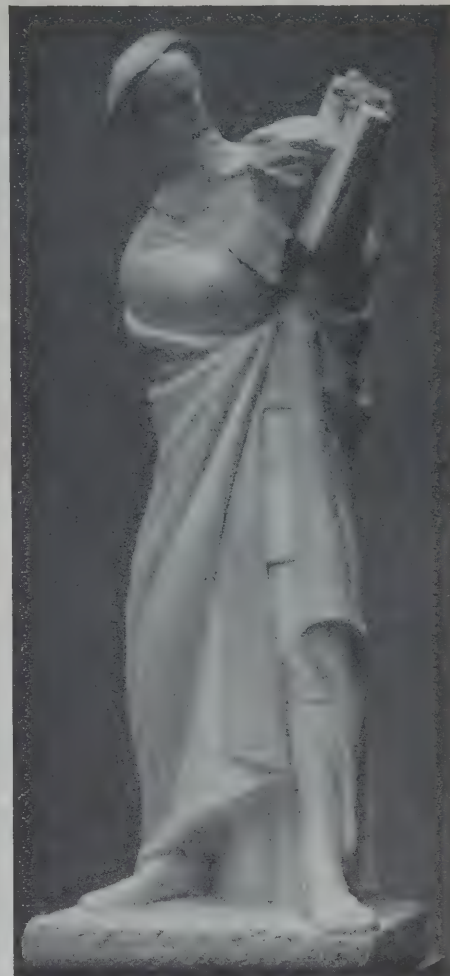
## Mestrovic's Gift to Chicago's Museum

Ivan Mestrovic, Jugo-Slavian sculptor, has given his statue of Marco Marulic, fifteenth century Croatian poet and humanist, to the Art Institute of Chicago,—the second of his works to find a permanent home in the museum, his marble figure, "My Mother," having been purchased last spring.

The sculptor, says the Art Institute's *Bulletin*, "has always felt himself near in spirit to the old poets of his country. 'My first teacher,' he is quoted as saying, 'was a blind *guslar* (singer) of the Jugo-slav national ballads. Even though the manner of our expression was different, the purpose which moved his song of living words and my song in stone was identical—the glorifying of sorrow that others may bear it with more strength and courage.' . . .

"Marko Marulic's feet are set wide-apart and firm upon the ground; his roots are of the earth, but from the firm base the tall figure rises with swift aspiration. One feels in this, as in others of Mestrovic's creations, the interlocking of body and spirit, with the final release of spirit. A long cloak envelops the body of the man, its generous, generalized folds giving greater emphasis to the head and the large hands. Propped against his breast, the poet holds the tablet upon which he writes, and his head is turned and bent in concentration upon the work in hand. The lean jaw, the high forehead, the springing shock of hair seem to symbolize the intellect, the essence of the leader rather than to attempt any reconstruction of the features of the old Croatian."

The *Illustrated London News* recently said: "Mestrovic, who was born in 1883, is the son of a peasant worker in stone, and was apprenticed to a master mason. He afterwards studied in Vienna. Our correspondent writes of him: 'Mestrovic is not only an artist, but is a poet, a philosopher,



"Marko Marulic, Croatian Poet," by Ivan Mestrovic.

and a thinker. He has thought deeply over the social and religious problems of his country."

## Innocents Abroad

Bogus armor is being hustled into New York today at such a rate that the Metropolitan Museum of Art is turning to the movies to protect gullible natives, says the *Evening Post*.

This became known through announcement by S. V. Grancsay, assistant curator of armor, who said soon in his section two reels would be displayed twice a day to answer the question of what constitutes a true tin suit.

Elaborate stories are devised by the forgers to hornswoggle the innocents abroad. Penniless nobility are only too glad to lend the use of their castles to an unscrupulous dealer in fake armor. The dealer invites the rich victim to the Duke's castle, takes him casually round the ancestral hall, where the suits of armor have just been planted with Belasco care. The poor deluded victim returns home with a couple hundred-weight extra in his trunk, and much lighter in pocket.

Among the outstanding private collectors in New York are Clarence H. Mackay, George C. Stone, George Douglas, president of the Armor Club; Thomas T. Hoopes and Bashford Dean, curator at the museum.

## Injustice

Two legal actions impend in Europe—one in Wales, the other in France—to test the right of the original owner to regain possession of a picture he unwittingly sold for a song when that picture afterward turns out to be the work of a master and becomes worth a fortune.

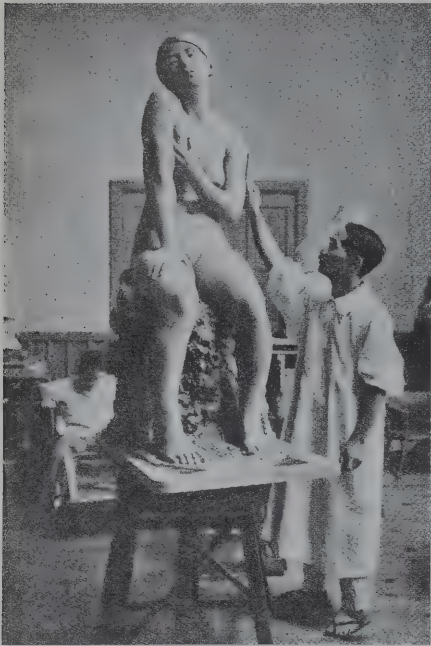
A dispatch to the New York *Evening Post* from Cardiff tells how Mrs. Ada Bail, who parted with a work now supposed to be Romney's "Death of General Wolfe," which has been missing for 156 years, for \$62, has had an injunction served on an auctioneer. Not satisfied with the injunction, it is related that she "afterward drove up to the salesroom with four armed men, who tried to carry the picture away," but who were frustrated.

It is estimated that the picture, if the original, is worth \$150,000. Mrs. Bail asserts it has been in her family for 90 years.

The same newspaper tells of the impounding by the Paris courts of two paintings by the "doutanier" Rosseau in behalf of a Mme. Boy, who, it is related, last year sought the advice of an expert named Georges Bernheim. He offered her 10,000 francs for both and she accepted. She discovered five days later, she averred, that one canvas alone was worth 500,000 francs.



## Ending a Prejudice



"Nude," by Taimu Takehata

To Taimu Takehata, Japan's most famous sculptor, fell the task of breaking down the prejudice of the Japanese people against the nude in art. Police interference used to prevent the exhibition of nude sculptures or paintings in Tokyo, but official opposition has now been overcome. The photograph shows the sculptor as well as one of his typical works.

## A Precious Fragment

Much interest has been excited amongst artists in Edinburgh by the discovery of the authorship of a section of a portrait which for many years has been a subject of conjecture, according to the London *Sunday Observer*.

The story of the fragment is a curious one. Many years ago a portion of the portrait, which is that of a young woman, seated, showing the arms and body, but without the head, came into the possession of the Scottish Arts Club. It is understood that it had been picked up from a refuse bucket in the city. The fragment was framed, and is part of the wall decoration of the Scottish Arts Club.

Experts were agreed that the painting was of a high order, but it is only now that the identity of the artist has been established. It has been found that Raeburn, about 1818, painted the portraits of Miss Margaret Grant Suttie and her sister Janet. About the middle of last century the portraits were placed above the doors of the drawing-room of Prestongrange Mansion House, and, in order to fit them into their position, they had been cut, practically only the heads being retained. The portraits themselves were some time later sold in London.

### Plan Permanent Buffalo Gallery

In order to raise funds for a permanent down-town gallery, the Buffalo Salon of Independent Artists will hold a "Fête Futuriste" at the Hotel Statler on the night of January 27. The salon desires to "bring the best art of the period to Buffalo and raise the standard of art appreciation."

## A Russell Story

Will Rogers, cowboy-humorist, knew Charles M. Russell, cowboy painter, and admired him greatly, says the *Kansas City Star*.

"But there was one fellow who knew him better than I, or better than Russell's own wife knew him," Rogers said in the office of the *Star* last month. "That was Jake Hoover. So far as I know, Hoover was Russell's only art critic—that is, the only one the painter would pay any attention to. They had lived together on the round-up, and Jake had been Russell's boss. So when several years ago a large Canadian ranch owner had bought, sight-unseen, one of Russell's pictures and had paid \$10,000 for it, the artist took it first to old Jake Hoover. It was a big canvas; had horses and Indians and cowpunchers and cattle; chuck wagon and everything in the old outfit. Russell had 'em all there and had done a swell job. Then Jake saw it. He stood gazing at the painting without a word.

"What's the matter with it, Jake?" Russell finally asked.

"Nothing, Charley, that's pretty good."

"The artist looked a little disappointed. 'What do you mean it's pretty good?' he prodded old Jake. 'Don't you like it?'

"Yes, I like it, Charley. But—you've got an ax on the back of that chuck wagon, ain't you?"

"Sure have, Jake."

"Well, Charley, don't you remember how those fellows on the wagon always busted ax handles? I'll bet we bought a million axes for 'em."

"I remember, Jake. But what about this picture?"

"Know you don't mind my tellin' you, Charley, but—if you could just sort o' wrap some rawhide around that there ax-handle, jes' to show it had been busted, you know. Could you do that, Charley, without spoiling the picture?"

"Charley Russell could and did."

## Authority for Academy

The governor of Illinois has placed in the hands of the officers and directors of the recently formed Illinois Academy of Fine Arts the privilege of nominating the state art commission, with the understanding that the name of Lorado Taft is to appear in the group.

"Thus the Illinois Academy takes another step in advance," remarks the Chicago *Evening Post*.

The Academy will hold a large exhibition of the work of Illinois artists at the Stevens hotel, Chicago, next fall, as a result or arrangements just completed. It is expected that more than 1,000 oil paintings, water colors, etchings, drawings and sculptures will be included in the exhibition.

At the formal opening the tower of the hotel will be dedicated as an exhibition gallery for the perpetual use of the Illinois Academy.

### Memorial by Miss Longman

Evelyn Beatrice Longman has completed her model for the Spanish war memorial that will be dedicated in Bushnell Park, Hartford, Conn., next spring. On a base whose low relief represents a sailor on one side and a soldier on the other crouching and in action, the sculptor has placed a spirited figure of Liberty sword-slung, bearing a torch aloft.

## New York Season

The New York art season has now reached its terrible period—terrible for the art critic who has to see all the exhibitions and try to evaluate them in unhackneyed style. In the last fortnight the critics wrote their longest comments on the Matisse show at Valentine Dudensing's, the Constantin Guys exhibition at Wildenstein's and the big display of the water color societies at the Fine Arts Building.

\* \* \*

Mr. McBride of the *Sun*, Helen Appleton Read of the *Brooklyn Eagle*, Elisabeth Luther Cary of the *Times* and Margaret Breuning of the *Evening Post* all wrote very long and laudatory reviews of the retrospective collection of nineteen Matisse canvases, while Royal Cortissoz of the *Herald Tribune* dismissed the display with a single paragraph, declaring the bulk of the pictures were "significant of a capricious conception of form, a garish decorative habit and no suavity at all in the manipulation of painted surface."

All the others regarded Matisse as the greatest and most representative figure in modern art.

"No other painter of this century has wielded so far-reaching an influence," said Mrs. Read. "No other painter has developed such an intensely personal and yet doctrinaire type of painting. Matisse took the visible universe and reduced it to gorgeous or sensitive, as the case might be, arabesques of color and line. Color and linear pattern are the outstanding characteristics of his work. His paintings introduced new color sensations to the world. Beside them the color of the Impressionists seems dull and lifeless. His arrangements have an orchestration of color that makes them more akin to music than those of any other living painter. In describing his work critics frequently have recourse to the vocabulary of music to find words suggesting its quality."

"The two classes of society, those who respond to the art of Matisse and those who do not," wrote Mr. McBride, "are simply the divisions of the old from the young. Matisse is one of the great heroes of this period, just as Manet and Whistler were to a generation that has passed, and to students of human nature, one of the most amusing features of the affair is that the very disciples of Manet who were most vehement in his defense are now the most energetic in attacking his successor."

"But I do not think that Manet himself, were he alive and in the flesh, would object to Matisse. He was too much of a painter not to recognize the supreme achievements in that line that Matisse has signed. Matisse is, first and foremost, a painter; and secondarily a realist. Nobody else living gives you such a sense of relish of the things painted as Matisse does. The carpets in his rooms leap to the eye in the fresh colors of a luxurious pile that has been newly swept, his flowers have just been brought in from a dewy garden, his people are not only fitted unerringly into the harmony of the whole, but arrest you with an unforgettable trait."

"These qualities of realism and deftness in expressing them are not felt by those who have fixed ideas in regard to art, simply because the idiom used is a new one. A hundred years hence, however, the difference between Manet and Matisse will not be considered a vital one, and both



will be seen to have reflected their periods—which, after all, is the artist's first task."

It may be remarked that Henri Matisse is now 66 years old, and that a son, Pierre Matisse, is helping Mr. Dudensing manage the exhibition.

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Guys began drawing when he was 40 years old. He died in 1892, an octogenarian. He belongs, in the words of Miss Cary, to "the Victor Hugo period in France, to the Victorian age in England. As coming within a half step of greatness, Constantin Guys may be placed among the illustrious of his century and country, on a plane with and especially resembling Théophile Gautier, who was one of his enlisted admirers."

The present group of 79 caricatures is from the collection of Baron Napoleon Gouraud. Some are in water color. By means of them, wrote Miss Breuning, "the elegance and frivolity of the Second Empire with its vast crinolines and elaborate pageantry pass before us."

The impressions of Mr. Cortisoz were summed up trenchantly as follows: "He had neither the grandiose power of Daumier nor the brilliance of Gavarni, but he made a place for himself in that hectic world and made it through his possession of a style as original as it was effective. It was a style all grace and fleeting cleverness. A kind of rare, artificial glamour exhales from these designs of his. They are in no wise naturalistic impressions, save for the marvellous effects of movement they contain. The horses of Guys have something of the lithe, spare elegance of antelopes. His women, in the billowing draperies of the period, have less actuality than they have a certain gracious picturesqueness. They are truly the 'Visions de C. Guys,' historic types swathed in the acridly romantic garment of his art. He is the historian of the Second Empire to the extent that he preserves a little of its atmosphere. But he survives by virtue of the half-repellant, half-enchanted atmosphere of Constantin Guys."

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Mr. Cortisoz and Mr. McBride happily agree that the big water color show is the best the American Water Color Society and the New York Water Color Club have provided for many years. Most of the critics credit the charm of the display to the movement toward pure water color and away from the heavy gouache technique that used to prevail. The display is "higher in key and fuller in color," according to Miss Cary.

"The show is vast in extent," observes Mr. McBride, "too vast for correct critical appraisal, but everywhere good taste is in evidence and there is much expert handling of the medium. There are about 600 items. One of the officials of the society to whom a mild protest in regard to the size of the show was levelled, said that it had to be so, and that over 2,000 water colors, coming from all parts of the country, had been rejected. All this, however much it may dismay the critics, betokens a widespread interest in water color as an art. There are many, in fact, who insist that water color is peculiarly sympathetic to Americans, and that in this medium we do our best work."

"There are no such distinctive talents in the present great display as Marin, Demuth or Charles Burchfield, but this cannot be attributed to the unwillingness of the com-

mittees so much as to the over-vigilance of certain merchants, who make very attractive arrangements with their proteges. The various dealers compete earnestly with the public societies and only a short time ago, in the holiday season, almost everyone of them put on a water color show."

The prizes, of which there are eight, went to J. Scott Williams for his "Old English Interior," to Anna Fisher for her "Glass Bowl," to Stanley Woodward's "Crashing Surf," to William Whittemore's "The Chateau Gaillard From Above," to Edward Potthast's "The Breaking Wave," to Emil Bistran's "The Maine Coast" and to George Perse Ennis' "Mountain Mists."

\* \* \*

A Leon Kroll whose art is more mature, a Leon Kroll who is tending to a refinement of his vigorous technique, is seen in the exhibition of 17 paintings and a group of drawings at the Rehn Galleries. According to the *Evening Post* critic, the artist "reveals more refinement of color in the work of the present exhibition and much more restraint; yet this restraint seems to carry further than the former emphasis."

According to the *Brooklyn Eagle* the portraits and figure subjects now on view "are unquestionably the best pictures which he has painted. They have style, serious consideration of form and composition, and a special quality of enlisting one's interest. In several instances it is questionable whether they are not a trifle too stylish—and too much of a kind. Personality is somewhat lost in a mannerism of painting eyes and mouth and of poisoning the head on the neck."

One picture especially won praise, "Mary at Breakfast," but another, a large figure composition, "Noon, St. Jean," was criticized because it revived according to the critics, an old fault of Mr. Kroll—disconnected composition.

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"From their not infrequent tendency to flock together in distinctive organizations, women artists occasionally seem to be conscious of themselves as such," writes Mr. Cortisoz, "In truth there is only one category in this matter. Whistler knew what he was about when he said: 'Art is art, mathematics is mathematics.' Artists are artists. We are reminded of the fact by the exhibitions which have been opened at the Grand Central Galleries by Ellen Emmett Rand and Lilian Westcott Hale. There is nothing any more 'feminine' about them than there was about Mary Cassatt, than there is about Cecelia Beaux. They simply make two of the best exhibitions of the winter."

"Mrs. Rand's show is retrospective, going back twenty years or more and bringing the record up to 1926. We have seen many of her portraits before and the interesting thing about them is the vitality which runs through them all, so that old friends, so to say, came back to us with their appeal undiminished. . . .

"There is only one word for Mrs. Hale's art. It has, irresistibly, charm. The mysterious sweetness of childhood touches her imagination and she interprets it with a delicacy that is the more persuasive because it is expressed through such knowledgeable workmanship. We have more than once noted in this place our admiration of her refined and supple draftsmanship. She has a lively constructive faculty and her figures are well modeled realizations. But along with that realism we have her be-

## Puccini's Chapel



"The Spirit of Music," by Antonio Maraini.

A room in the house where Puccini lived at Torre del Lago has been turned into a chapel, says the *London Sphere*. The sculptor, Antonio Maraini has executed a bas-relief, "The Spirit of Music," in Saravezzo marble, for one of the walls.

guiling color, made doubly endearing through a peculiarly personal handling of tone, and not only in the color, but in all the relations of her work, she reveals a notably engaging taste."

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The third annual exhibition of Stan Wood, California water colorist, at the Babcock Galleries, drew much praise from the critics. Ralph Flint in the *Christian Science Monitor* thinks the artist "has suddenly opened some new door upon the world. His last year's water colors look faded beside the brilliant passages that now make up his landscaping. He has literally doubled in breadth of vision, and in technical accomplishment."

The sterile hills and coastal rocks of Southern California provided the main themes for the collection. "He wrings beauty out of uncompromising objects and finds rhythmic patterns in the most commonplace of scenes with the magic of light and color to aid him," said the *Evening Post*.

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The critics also liked Charles Hopkinson, of Boston, who, well known as a portraitist, held an exhibition of water colors at the Montross Gallery. "He is one of the strongest of the Boston men, and certainly excels all of them in broadness of manner," observes Mr. McBride in the *Sum*. "The drawings at present shown were painted, for the most part, in Europe, or on the ocean going there. Mr. Hopkinson errs at times in his use of the medium in insisting too much upon solidity, striving for and, it must be added, getting the effect of oils. But he relishes one of the finest attributes of water color in that he knows how to let the white paper shine through and enrich his washes."



# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Montevallo, Ala.

**ALABAMA COLLEGE**—  
Feb. 10-24—Paintings from Metropolitan Museum.

## Laguna Beach, Cal.

**LAGUNA BEACH ART ASSOCIATION**—  
Jan.—Paintings by Laguna artists.

## Los Angeles, Cal.

**LOS ANGELES MUSEUM**—  
Jan.—International Photographic Exhibition.  
Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.  
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.  
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins.

**AINSLIE GALLERIES (BARKER BROS.)**—  
Jan. 17-31—Landscapes by Fred Pye; marines by Van Alk.  
Feb. 1-15—Portraits by T. C. Cole; European paintings, Carl A. Brandien.  
Feb. 15-28—Portraits by Louise Crow.  
March 15-30—Portraits, Jere Raymond Wickwise; sculpture, Clara Lathrop Strong.

## BILTMORE SALON

To Jan. 22—"Painters of the West."  
Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.  
Feb. 14-March 5—Kathryn Woodman Leighton.  
March 7-26—Jack Wilkinson Smith.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Aaron Kilpatrick.  
May 9-28—Barse Miller.

## CANNELL AND CHAFFIN

Jan.—Paintings by American artists.  
Feb.—Paintings by William Ritschel.  
March—Water colors, Marion Kavanagh Wachtel.

## Oakland, Cal.

### OAKLAND ART GALLERY

Jan.—"Twenty Modern European Artists."  
Feb.—Fifth Annual Exhibition.  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Russell.  
June—Walrich pottery.

## Pasadena, Cal.

### PASADENA ART INSTITUTE

Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.

### GRACE NICHOLSON'S GALLERIES

Jan.—Cole Collection, Tibetan portraits.  
Jan. 17-31—Miss A. F. Patterson; Ida Curtis.  
Jan. 26-Feb. 15—Zubiaurre brothers; Victor Charretton; Aaron E. Kilpatrick.  
Feb. 14-28—Marie B. Kendall; old masters.  
March—Chinese and Persian art; under-sea paintings, Zarh Pritchard.

## San Diego, Cal.

### FINE ARTS GALLERY

Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—2nd annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
Jan.—First exhibition, selected American paintings.

### GALERIE BEAUX ARTS

Jan. 19-Feb. 3—Paintings, Marjorie Druton.  
Feb. 4-18—Paintings, Smith O'Brien; group exhibition by members.

### GUMP GALLERIES

Jan. 15-30—Etchings, Loren Barton; dog etchings, Bert Cobb.  
Feb. 17-March 7—Paintings, Zubiaurre brothers.

### PAUL ELDER GALLERY

To Jan. 24—Wood blocks, Franz Marc.

### MODERN GALLERY

To Jan. 22—Sculpture, Parker L. Hall; paintings, Frank J. Dunham.  
Jan. 15-30—Water colors and paintings by William Hesthal

## Denver, Col.

### DENVER ART MUSEUM

Jan.—Paintings, Mr. and Mrs. Botke; Camera Club; "Paris Prize" designs, Beaux Arts Ins.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

## Hartford, Conn.

### WADSWORTH ATHENEUM

Jan. 17-Feb. 14—The 1926 accessions.

Jan. 10-24—Modern American art, from Grand Central Galleries of New York.

### CURTIS H. MOYER GALLERIES

To Jan. 31—Fifth annual exhibition of paintings by Guy Wiggins.

## Middletown, Conn.

### WESLEYAN UNIVERSITY

Feb. 10-24—Etchings and wood block prints.

## Washington, D. C.

### CORCORAN GALLERY OF ART

Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

### U. S. NATIONAL MUSEUM

Jan.—18th C. French color prints.

### GORDON DUNTHORNE

Jan. 5-22—Ernest Haskell; Alice Huger Smith.  
Feb. 1-12—Paintings, Lilla Cabot Perry; drawings of Washington, Marion Lane.  
Feb. 16-March 5—Etchings of trees.  
March 9-26—Water colors, Paul Gustin.  
March 30-April 16—Joseph Pennell.

## Orlando, Fla.

### ORLANDO ART ASSOCIATION

Jan. 15-31—Frank McIntosh Arnold.  
Feb.—Nina Waldick.  
March—Exhibit, Southern States Art League.

## Tampa, Fla.

### SOUTH FLORIDA FAIR

Feb. 1-15—30 paintings by contemporary American artists (A. F. of A.); exhibit, Southern States Art League.

## Atlanta, Ga.

### ATLANTA ART ASS'N (HIGH MUSEUM)

Jan. 9-23—Exhibit, Southern States League.  
Feb. 13-27—Paintings, miniatures, Lucy Stanton.  
Undetermined—Annual Spring local competitive exhibition.

## Savannah, Ga.

### TELFAIR ACADEMY, ARTS AND SCIENCES

Feb. 1-14—Paintings, William Chadwick.  
Feb. 14-28—Old lace and silver.  
March 1-21—Paintings by five artists (A. F. of A.).  
April—Savannah Art Club.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO

To Jan. 24—Survey of print accessions; special exhibitions, Rene Menard, William Ritschel, Gjura Stojana, Mary Cassatt; Arts Club of Chicago.

Jan. 27-March 8—Chicago Society of Etchers.  
Feb. 3-March 8—31st annual exhibition, Artists of Chicago and Vicinity.

March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paulanship.

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

June 7-21—Work of School of the Art Institute.

June 25-Aug. 1—Chicago Architectural Exhibition League.

July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

### ARTS CLUB OF CHICAGO

Jan. 21-31—Fergusson; Gregoriev.  
Feb. 1-15—Biddle; Braque; Picasso.  
Feb. 17-27—Laufman; Albert Bloch.  
Feb. 3-March 8—Chardin.  
March 4-16—"50 Prints of the Year."  
March 15-April 17—Walt Kuhn.  
April 28-May 30—Redon.

### CHICAGO GALLERIES ASSOCIATION

Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.  
Feb. 2-19—Stark Davis, Roy Collins, Randolph La Salle Coats.  
Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.  
March 15-April 2—Charles Dahlgreen, Frank V. Dudley.

April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.

May 1-June 1—Semi-annual exhibition by art-ist members (\$7,700 in awards).

### MARSHALL FIELD GALLERIES

Jan. 10-22—Chicago No-Jury Soc. of Artists.

### CHESTER H. JOHNSON GALLERIES

Jan.—Paintings by Leopold Survage.

### THOMAS WHIPPLE DUNBAR GALLERIES

Jan.—Paintings by Louis Kronberg.  
Dec.-Jan.—Etchings, Warren Davis, Ryder, C. A. Schutz.

### HAMILTON PARK CLUB HOUSE

March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE

Jan.—Oils, sculpture, All-Illinois Society.

Feb.—Paintings, Henry S. Eddy.  
March—Women Painters and Sculptors Soc.  
April—Group from Newhouse Galleries.

## Jacksonville, Ill.

### ART ASSOCIATION OF JACKSONVILLE

Feb. 14-28—A. F. of A. water color rotary.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION

Jan.—Women Painters and Sculptors Society.  
Feb.—Paintings by California Artists.

### ILLINOIS STATE MUSEUM

To Jan. 20—The Illinois Academy of Fine Arts

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM

Jan.—Thumb box show, Columbus Art League.  
March—Water colors, Ohio artists.  
April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE

Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."  
Feb.—Indiana Society of Architects.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.

## Emporia, Kan.

### KANSAS STATE TEACHERS' COLLEGE

Feb. 10-24—Paintings lent by Metropolitan Museum; interior decoration; prints and etchings from A. F. of A.

## Wichita, Kan.

### WICHITA ART ASSOCIATION

Jan.—Exhibition from Milch Galleries.  
Feb.—Water colors, Birges Sandzen.  
March—Print Makers Society of Cal.  
April—Cornelius and Jessie Arms Botke.

## Louisville, Ky.

### J. B. SPEED MEMORIAL MUSEUM

Jan. 15-29—Opening exhibition by Louisville Art Association.

## New Orleans, La.

### ISAAC DELGADO MUSEUM

Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

## Portland, Me.

### SWEAT MEMORIAL MUSEUM

To Jan. 31—Walter Gilman Page.  
March—Annual Photographic Salon.  
April—Annual exhibition, oils, water colors, pastels.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART

To Jan. 30—Sculpture, Ronnebeck; busts, Grafly; prints, Ernest Watson; water colors, Charles Sims; church silver and vestments.  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.  
March 8-April 3—Paintings, Ernest L. Blumen-schein.

April 5-May 1—Modern American paintings from Duncan Phillips Collection.

April 16-May 12—Fifty prints of the year.

May 3-29—Bellows memorial exhibition.

May 14-June 5—Fifty books and Printing for Commerce.

### MARYLAND INSTITUTE

Jan. 16-30—Paintings by Margaret Law.

### WALTERS ART GALLERIES

To April 30—New accessions and permanent collections.

## Amherst, Mass.

### AMHERST COLLEGE

Feb. 10-24—Brooklyn Society of Etchers; paintings from Metropolitan Museum.

### MASSACHUSETTS AGRICULTURAL COLLEGE

Feb.—Colorwood blocks, A. Rigden Read.

## Boston, Mass.

### MUSEUM OF FINE ARTS

Jan. 5-Feb. 1—Sculpture, Paulanship.  
Jan. 12-Feb. 6—Monet memorial exhibition.  
Feb. 2-23—Juliana Cheney Edwards col. of paintings.

March 1-20—Society of Arts and Crafts.

Apr. 6-19—Paintings, Copley Society.

### BOSTON ART CLUB

March 16-31—Society of Water Color Painters.

### SOCIETY OF INDEPENDENT ARTISTS

Jan. 16-Feb. 6—First annual exhibit at 40 Joy St.

### SOCIETY OF ARTS AND CRAFTS

Feb. 15-28—Photographers' Guild.

April 1-14—Weavers' Guild.

April 15-30—Wax miniatures, Ruth Burke.

May 1-14—Needleworkers' Guild.

### CASSON GALLERIES

Jan.—Old masters; Bellows lithographs.



**HORTICULTURAL HALL—**

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

**GOODSPEED'S BOOK SHOP—**

To Jan. 22—Portraits of all periods.  
Jan. 24-Feb. 5—Colored prints, George Baxter.  
Feb. 7-19—Etchings, Arthur W. Heintzelman.  
Feb. 21-March 5—Japanese color prints.

**GUILD OF BOSTON ARTISTS—**

Jan. 10-22—Paintings, Lilla Cabot Perry.  
Jan. 19-Feb. 8—Water colors, Sarah C. Sears.  
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 9-March 1—Water colors, Aiden L. Ripley.  
March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

**DOLL & RICHARDS—**

Jan. 5-18—Pastels, Kate Leah Cotharin; water colors, Charles Emile Heil.  
Jan. 12-25—Paintings, A. Sheldon Pennoyer.  
Jan. 26-Feb. 8—Water colors, Jean J. Haffner.  
Feb. 9-22—Paintings, John Lavallo.  
Feb. 16-March 1—Water colors, Marian Peabody.  
March 9-22—Water colors, Charles Hovey Pepper.  
March 23-April 5—Water colors, Dodge Macknight.

**ST. BOTOLPH CLUB—**

Jan. 17-31—Woodward, Sutton, Lavallo.  
Feb.—General exhibition.

**VOSE GALLERIES—**

Jan. 31-Feb. 12—Portraits, Harris Brown.  
Feb. 14-26—Water Color Society.

**Hingham Centre, Mass.****THE PRINT CORNER—**

To Jan. 20—Etchings of Italy.

**Wellesley College, Mass.****FARNSWORTH MUSEUM—**

Jan. 5-Feb. 1—Reproductions of Modern Art.  
March—Etchings by Lucy Dodd Ramberg.

**Worcester, Mass.****WORCESTER ART MUSEUM—**

To Jan. 30—Modern Yugoslav paintings.  
Jan. 14-30—Modern Japanese prints.  
Feb. 6-27—"Historic Development of American Painting," "Historic Development of the Japanese Print."  
March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

**Detroit, Mich.****DETROIT INSTITUTE OF ARTS—**

Jan.—Annual Exhibition, Michigan artists.  
Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY—**

Jan. 24-Feb. 7—Henry R. Poore.

**WILLIAM O'LEARY GALLERIES—**

Jan.—Jap. prints, panels; Whistler; Haden.

**Grand Rapids, Mich.****GRAND RAPIDS ART GALLERY—**

Jan.—Paintings by Grand Rapids artists; etchings, Anders Zorn.  
Feb.—New York Society of Painters; paintings, local amateur artists.  
March—Paintings from Chicago Art Institute's annual American show.  
April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
May—Paintings, Tunis Ponsen; group of American painters.

**Muskegon, Mich.****HACKLEY GALLERY OF FINE ARTS—**

Jan.—Grand Rapids artists.  
Feb.—New York Society of Painters.  
March—Paintings from Chicago's 39th annual.  
April—Paintings, Henry S. Eddy.

**St. Paul, Minn.****STEVENS ART GALLERY—**

Jan.—Works by St. Paul artists.  
Feb.—Flower paintings, Mrs. Barnes.

**Kansas City, Mo.****CONRAD HUG GALLERIES—**

Jan. 17-31—Harry L. Hoffman.  
Feb. 1-14—Joseph Birren.  
Feb. 15-28—Ward Lockwood.

**St. Louis, Mo.****CITY ART MUSEUM—**

Jan.—Paintings by DeWitt and Douglas Parshall.  
Feb.—Max Bohm memorial; William Ritschel.  
March—Paintings by George Bellows.  
April—Students, St. Louis School of Fine Arts.  
May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.  
May—Exhibition of coins.

**ST. LOUIS ARTISTS' GUILD—**

Jan. 15-Feb. 16—Post-Dispatch black-and-white competition, St. Louis scenes.  
Feb. 16-March 15—Exhibition, E. O. Thalingen.

**M. A. NEWHOUSE & SON—**

Jan 15-31—Water colors, Albert Hirschfield.

Feb. 1-15—Screens, panels, Roy MacNicol.  
Feb. 16-March 15—Wm. M. Chase exhibition.

**SHORTIDGE GALLERY—**

Jan.—Joseph Birren; European etchings.  
Feb.—Paintings, George Ames Aldrich.  
March—Paintings, Henry R. Poore.

**Lincoln, Neb.****NEBRASKA ART ASSOCIATION—**

Jan. 1-22—Architectural exhibition.  
Jan. 22-Feb. 5—Etchings and wood blocks.  
March 18-April 1—Paintings from Metropolitan Museum.  
April—Norwegian paintings, W. H. Singer.

**Omaha, Neb.****ART INSTITUTE OF OMAHA—**

Jan.—George Bellows memorial.  
Feb.—Botke decorative panels; Maillol sculpture.  
March—Albert Gos; Ethel Mundy.

**Manchester, N. H.****INSTITUTE OF ARTS AND SCIENCES—**

Feb.—American costume silks.

**Montclair, N. J.****MONTCLAIR ART MUSEUM—**

Jan.—Paintings by the "Cragmoor Group."

**Newark, N. J.****NEWARK MUSEUM—**

Jan.—Recent gifts to museum.  
Feb.—Ballard collection, oriental rugs.  
March—Art Center of the Oranges.  
June—Contemporary American paintings, J. Ackerman Coles bequest.

**Albany, N. Y.****INSTITUTE OF HISTORY AND ART—**

To Jan. 31—Paintings by Edgar Nye.  
Jan 18-Feb. 10—Contemporary Spanish paintings.  
Feb. 7-27—Water colors, Alice R. Huger Smith.  
March 1-15—Etchings, George T. Plowman.

**Brooklyn, N. Y.****BROOKLYN MUSEUM—**

To Jan. 24—Javanes batiks and East India woven stuffs.  
Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings.

**BKN. SOCIETY MINIATURES PAINTERS—**

March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**

Jan. 6-22—Paintings by Olaf Olsen.  
Jan. 27-Feb. 16—"The Painters and Sculptors."  
Feb. 22-March 11—Marines, Whitney Hubbard.  
March 3-24—"Fifty Books of the Year."  
March 30-April 27—Bkn. Society of Artists.

**Buffalo, N. Y.****ALBRIGHT ART GALLERY—**

Jan.—Buffalo Soc. Artists; Camera Club.  
Feb.—International Modern Exhibition.  
April 24-June 19—Selected American paintings.

**Elmira, N. Y.****ARNOT ART GALLERY—**

Jan.—Paintings by Sigurd Skou.  
Feb.—Etchings by Alfred Hatty.  
March—Student work from Chester Springs Summer School.  
April—Water color exhibition.

**New York, N. Y.****AMERICAN ACADEMY OF ARTS AND LETTERS—**

Jan.—Wood engravings, Timothy Cole.

**AMERICAN FINE ARTS BUILDING—**

Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.  
Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.  
March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**

Jan. 18-Feb. 27—Swedish contemporary decorative arts.  
Beginning Jan. 18—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints.)  
March 15-Apr. 24—American miniatures.

**GRAND CENTRAL PALACE—**

Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**

Jan.-Feb.—Mary Cussatt's drypoints and color prints; Isaac John Greenwood Collection; Seymour Haden Collection.

**THE ART CENTER—**

To Jan. 30—Group of wood sculptures; drawings, Ivan Mestrovic; drawings and water colors, Ferdinand Hodler; decorative art and paintings, William Ostrander; stage models and accessories, Stanley C. Nott; paintings, Anatol Shulkin; paintings, Boris Anisfeld; pictorial photography.

Feb. 1-15—Paintings, C. Peter Helck, Charles N. Sarka, Edwin B. Child.  
Feb. 1-26—Commercial printing, American Institute of Graphic Arts.

Feb. 15-28—Paintings, Caroline Van H. Bean;

craftwork, Art Alliance of America; "Coffee House Sketchers," Howard Simon.

Feb. 15-March 7—Paintings, group of Japanese artists.

March 1-15—Water colors and sculpture, Gwendolyn Williams; paintings, Mrs. G. D. Cole.

April 1-15—Competitive cover designs for House Beautiful.

April 18-30—Textiles, Art Alliance.

April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.

June—International Salon of Photography; painting and sculpture, Art Alliance members.

**MUNICIPAL ART GALLERY—**

Jan 9-Feb. 14—An. exhibition, Ass'n for Culture.  
Feb. 19-Mch. 6—"The Painters and Sculptors."  
March 6-25—Students' poster contest exhibition.  
March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.  
April 25-May 16—Interior decoration designs.  
May 16-June 16—Originals, magazine illustrations.

**SOCIETY OF INDEPENDENT ARTISTS—**

March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**BRONX AEOLIAN HALL—**

March 1-10—Annual Spring Exhibition, Bronx Artists Guild.

**NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**

March 27-April 11—Margaret Law.  
April 18-May 3—Mrs. George B. Torrey.

**SALMAGUNDI CLUB—**

Jan. 21-Feb. 4—Annual auction exhibition.  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.  
May 8-Oct. 15—Annual summer exhibition.

**MACBETH GALLERIES—**

To Jan. 17—Drawings by F. Luis Mora.  
Jan. 17-31—"Thirty Paintings by Thirty Artists."

Jan. 18-31—Water colors, John Lavelle.

Feb. 1-14—28th annual exhibition, American Society of Miniature Painters; paintings by Frank W. Benson.

Feb. 15-28—Paintings by Chauncey F. Ryder.  
March 1-14—Paintings, Guild of Boston Artists; water colors, Aiden L. Ripley.

March 15-28—Paintings, Malcolm Parcell.

**KNOEDLER GALLERIES—**

Jan. 17-29—The Last 50 Years of French Art.  
Jan. 11-29—Early German and Italian engravings and woodcuts.

Jan 31-Feb. 12—Line portraits from Durer (1519) to Gaillard (1884).

**DUDENSING GALLERIES—**

Jan. 3-22—Paintings by William Schulhoff.  
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.  
Feb. 14-March 5—Paintings, Clarence Johnson.

March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.

March 28-April 16—Thelma Cudlipp Grosvenor.  
April 18-May 7—Paintings, Zubiaurre brothers.

**D. B. BUTLER & CO.—**

To Feb. 28—16th, 17th and 18th C. mirrors and samplers.

**MARIE STERNER (9 E. 57th St.)—**

Jan.—Exhibition of modern paintings.

**BABCOCK GALLERIES—**

Jan. 17-29—Water colors, Julius Delbos.  
Feb. 14-26—Water colors, Herbert Meyer.  
Feb. 28-March 12—Paintings, Henry S. Eddy, Robert Brackman.

**KRAUSHAAR GALLERIES—**

To Feb. 22—Drawings, lithographs and etchings by Daumier, Toulouse-Lautrec, Forain and Guys.

Jan. 24-Feb. 12—Paintings by Paul Burlin.

**GAINSBOROUGH GALLERIES—**

To Feb. 10—Portraits by Carl Schenker.

Feb. 10-March 10—Nicolai St. Abracheff.

**THE DUVEEN GALLERIES—**

To Jan. 22—Portraits, Frank O. Salisbury.

**ARTHUR ACKERMAN & SON—**

Jan.—Etchings of the sea, by Arthur Briscoe.

Feb.—Aquatints and etchings, Laura Knight.

**FREDERICK KEPPEL & CO.—**

Jan. 18-Feb. 5—Etchings, Arthur W. Heintzelman.

Feb. 12-28—15th and 16th C. woodcuts.

March—Etchings by J. Alden Weir.

**HOTEL MAJESTIC GALLERIES—**

Jan. Colonial paintings, John Dunsmore.

**JOHN LEVY GALLERIES—**

Jan.—Landscapes, Aston Knight.

**HOLT GALLERY—**

To Jan. 20—Small paintings by great artists.

Jan. 22-Feb. 11—Paintings, E. Maxwell Albert.

Feb. 14-26—Paintings, Marie B. Kendall; water colors, Belle Cady White.

**ARDEN STUDIOS—**

Jan.—Italian and French objects of art.

Feb.—Caricatures, Santoya Hidalgo.

March—Needle & Bobbin Club.

April-June—N. Y. Chapter, American Society of Landscape Architects.

**WILDENSTEIN GALLERIES—**

Jan.—Drawings and water colors by Constantin Guys; Jean Julien Lemondant.

**GRAND CENTRAL GALLERIES—**

Jan 20-Feb. 2—Sculpture, Paul Jennewein.

Jan 20-Feb. 9—Paintings, Walt Kuhn.

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## The Great Calendar

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Feb. 7-10—Paintings, E. L. Blumenschein.  
Feb. 23-March 8—Paintings, Edward H. Pott-hast.

**INTIMATE GALLERY (Anderson's)**—  
To Feb. 27—Forty new paintings by Georgia O'Keefe.

**THE NEW GALLERY**—  
To Jan. 20—Paintings by Merton Clivette.  
Feb. 17-March 5—Architectural murals, Thomas H. Benton.  
March 15-April 1—Paintings, Sidney Laufman.

**FERARGIL GALLERY**—  
To Jan. 24—Ernest Lawson, Lars Hofstrup; American sculpture.  
Jan. 24-Feb. 7—Paintings by American Indians; water colors, Arthur B. Davies.  
Feb. 7-28—Hunt Diederich.  
March 1-14—Memorial show, William M. Chase; Rodin sculpture.  
March 14-28—Randall Davey; garden sculpture.

**WEYHE GALLERY**—  
To Jan. 20—Paintings by Alfred Maurer; sculpture by J. B. Flannagan.  
Jan. 24-Feb. 5—Bronzes by Manolo; prints and drawings by Picasso.  
Feb. 7-19—Water colors by Homer Boss.  
Feb. 21-March 5—Paintings and drawings by Emil Ganso.  
Feb. 21-March 12—Sculpture, Roy Sheldon.

**N. Y. LEAGUE FOR HARD OF HEARING**—  
Jan.—Paintings, Pauline B. Williams.  
Feb.—Landscapes, Natalie Peck.

**ARTISTS' GALLERY**—  
Jan. 17-Feb. 5—Paintings and drawings by Boardman Robinson.  
Feb. 7-26—Paintings, Judson Smith.  
Feb. 28-March 19—Paintings, John Carroll.  
March 21-April 12—Paintings, Herman More.

**HENRY REINHARDT & SON**—  
Jan. 15-31—Loan exhibition of old and modern masters, El Greco to Matisse.

**SOCIETY OF ARTS AND CRAFTS**—  
March 1-10—Photographers' Guild.  
April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

**F. VALENTINE DUDENSING**—  
Jan.—Retrospective exhibition, Henri Matisse.

**LEXINGTON GALLERY**—  
Jan. 17-Feb. 17—Paintings, Anita Ahlberg.

### Rochester, N. Y.

**MEMORIAL ART GALLERY**—  
To Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.  
Feb. 7-14—Douglas Volk's portrait of Lincoln.

**MECHANICS INSTITUTE**—  
Feb.—Wood blocks, Elizabeth Keith; drawings, Lilian Westcott Hale.

### Syracuse, N. Y.

**SYRACUSE MUSEUM**—  
Jan.—Etchings, statuary, Emil Fuchs.  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

### Winston-Salem, N. C.

**WOMAN'S CLUB**—  
Jan. 19-31—Exhibit, Southern States Art League.

### Greensborough, N. C.

**N. C. COLLEGE FOR WOMEN**—  
Feb. 10-24—Contemporary American artists.

### Akron, O.

**AKRON ART INSTITUTE**—  
Jan.—Enneking exhibition.  
Feb.—Exhibition, Adams, Garber, Higgins.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists.

### Cincinnati, O.

**CINCINNATI ART MUSEUM**—  
January—Ohio Water Color Society; theatrical designs, Claude Braydon; etchings, James McBeay.  
Feb.—Art for children; European picture books.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES**—  
Jan. 17-29—Paintings, Charles C. Svendsen.  
Feb. 14-26—Paintings by Reginald Grooms.  
Feb. 28-March 12—Paintings by Frank Myers.

**TRAXEL GALLERIES**—  
Jan. 10-22—Harry Thokler.  
Jan. 29-Feb. 12—Cincinnati Women's Art Club.

### Cleveland, O.

**CLEVELAND MUSEUM**—  
Jan. 4—Feb. 14—For'n section Carnegie Int'l.  
May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
June—Contemporary American paintings.

### Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS**—  
Jan.—N. Y. Society of Painters.  
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.  
March—Paintings from the Sesqui-Centennial.  
April—Historic textiles from Brooklyn Museum; theatre art and masks.  
May—17th annual exhibition, Columbus Art League; paintings, Harry J. Westerman.

### Dayton, O.

**DAYTON ART INSTITUTE**—  
To Jan. 26—Persian Shawls; Birdseye View of Coinage.  
Jan. 7-21—Ohio Women Painters; Watson color prints.  
Jan. 4-23—Ohio Women Painters.  
Jan. 25-Feb. 18—Loan show, portraits of Daytonians.  
Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.  
Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.  
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
March 16-April 6—Institute Teachers Exhibit.  
Apr. 6-24—Swiss pictures, Albert Goss.  
April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.

### Toledo, O.

**TOLEDO MUSEUM OF ART**—  
Jan.—Black-and-white prints and drawings by contemporary Italian artists; paintings by Ambrose Patterson.  
Feb.—Dewitt and Douglass Parshall; Ohio water color show; Toledo Camera Club.  
March—Canadian artists.  
April—Ninth annual Toledo exhibition.  
June-Aug.—15th an. exhibit, American paintings.  
**MOHR GALLERIES**—  
Jan. 17-31—C. C. Hayes, French landscapes.  
Feb. 15-March 1—Harry Leith-Ross.  
March 15-April 1—Henry R. Poore.  
April 1-15—The Athena Club.  
April 15-30—Sidney Laufman.

### Youngstown, O.

**BUTLER ART INSTITUTE**—  
Jan.—Paintings by John F. Carlson.  
Feb.—Annual exhibition, Mahoning Society of Painters.  
March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.  
April—Ohio-born women artists.  
May—Samplers shown by Youngstown Federation of Womens Clubs.

### Portland, Ore.

**PORTLAND ART ASSOCIATION**—  
Jan.—John Burkhart photographs.  
Feb.—Paintings by Thomas Eakins.  
March—Elinor Merrill collection of textiles.

### Harrisburg, Pa.

**ART ASSOCIATION OF HARRISBURG**—  
Feb.—Original illustrations (A. F. of A.).

### Philadelphia, Pa.

**PENN. ACADEMY OF THE FINE ARTS**—  
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.  
**PHILADELPHIA ART ALLIANCE**—  
Jan.—Paintings by John F. Polinsbee and R. Sloane Bredin; contemporary American prints, sculpture and paintings, including works by Lathrop, Garber, Spencer, Colt and Adolphe Borie.  
Feb.—Etchings, block prints, lithographs by prominent American print-makers; paintings and sculpture by contemporary American artists.  
March—New York Society of Illustrators.  
March 26-April 2—Mementos of Beethoven.  
March 29-April 19—Drawings and sketches by the T-Square Club and Philadelphia Branch of the American Institute of Architects.  
April 19-May 20—Philadelphia Water Color Club.

**THE PRINT CLUB**—  
Jan. 19-29—Prints of cats by modern masters.

**ART CLUB OF PHILADELPHIA**—  
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.  
Feb. 4-25—"Ten Philadelphia Painters."  
March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
April—Exhibition by painter members.

**PENNSYLVANIA MUSEUM**—  
To Feb. 1—Engraved maps of Asia of the 16th., 17th and 18th centuries.  
Jan.-Feb.—Tapestry exhibition (recent acquisitions by museum and Don Quixote set lent by Fitz Eugene Dixon).

**MOUNT PLEASANT MANSION (near Pennsylvania Museum)**—  
Jan.—"American Art on the Eve of the Revolution."

**PLASTIC CLUB**—  
To Jan. 26—Paintings by Blanche Dillaye.

**KAYSER & ALLMAN**—  
To Feb. 8—Early American furniture, glass, pewter and pottery, assembled by Mrs. M. L. Blumenthal.

### Erie, Pa.

**ART CLUB OF ERIE**—  
Jan.—Paintings by five artists.  
March—Exhibition, Erie artists.

### Pittsburgh, Pa.

**CARNEGIE INSTITUTE**—  
Jan. 17-Feb. 28—Paintings and water colors by Johanna K. W. Hailman.  
Feb. 11-March 9—Annual Exhibition, Associated Artists of Pittsburgh.  
**WUNDERLY BROTHERS**—  
Dec. 6-20—Frank Gardener Hale, jewelry.

### Providence, R. I.

**R. I. SCHOOL OF DESIGN**—  
Jan.—Pennell memorial exhibition; early Rhode Island furniture made by John Goddard, and early American portraits.  
Feb. 1-15—"Fifty Prints of the Year;" John F. Weir memorial exhibition; water colors by William T. Aldrich.  
March—American costume silks (A. F. of A.).  
**PROVIDENCE ART CLUB**—  
Jan. 18-30—Sydney R. Burleigh.  
Feb. 1-13—Frank C. Mathewson.  
March 1-13—Providence Water Color Club.  
March 22-April 10—48th annual exhibition.

### Charleston, S. C.

**GIBBES MEMORIAL GALLERY**—  
Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

### Columbia, S. C.

**COLUMBIA ART ASSOCIATION**—  
Feb. 5-20—Grand Central Art Galleries exhibit.

### Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION**—  
Jan. 1-15—Frank Alvah Parsons' students.  
Jan. 15-31—Modern art Dudensing Galleries.  
Feb. 15-March 1—Philadelphia artists.

### Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY**—  
Jan.—Canadian artists; drawings, Lillian W. Hale; wax miniatures, Ethel Frances Mundy; Edith Rockefeller McCormick's historic laces.  
February—Paintings from Metropolitan Museum; Turkish and Indian shawls.  
March—Max Bohm.  
April—George Bellows Memorial.

### Dallas, Tex.

**DALLAS ART ASSOCIATION**—  
Feb. 5-20—Grand Central Art Galleries exhibit.

### Houston, Tex.

**MUSEUM OF FINE ARTS**—  
Jan. 9-25—Grand Central Art Galleries exhibit.  
Jan.—Grand Central Art Galleries exhibit.  
Feb.—George Bellows Memorial.  
March—Theodore J. Morgan; Boyer Gonzales.  
April—Matisse drawings and etchings.

### Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART**—  
Jan. 5-Feb. 5—Annual exhibition of paintings.  
May 5-June 5—20th annual, Texas Artists.

### Ogden, Utah.

**FINE ARTS GALLERY**—  
Jan.—Hafen collections.  
Feb.—LeConte Stewart.  
March—Group exhibition, 36 artists.

### Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY**—  
Jan.—Florence Ware; Ruth Harwood; Henri Moser.  
Feb.—Alfred Lambourne; water colors.  
April—Mary Teasel.  
**UNIVERSITY OF UTAH GALLERY**—  
Jan.—Lee Greene Richards; Laurence Squires.

### Norfolk, Va.

**NORFOLK SOCIETY OF ARTS**—  
Jan.—Loan exhibition of arts and crafts.  
Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

### Madison, Wis.

**MADISON ART ASSOCIATION**—  
Jan. 15-Feb. 15—Paintings, Willard Metcalf.  
Feb. 15-March 1—Architectural photographs.  
**STATE HISTORICAL LIBRARY**—  
Feb.—Architectural photographs (A. F. of A.).

### Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE**—  
Jan.—Persian pottery; art for children; paintings, George H. Macrum; Winthrop Turney.  
Jan. 15-Feb. 15—Sculpture by Louis Mayer.  
Feb.—Nat. Ass'n of Women Painters and Sculptors; paintings, Gustave Cimiotti; paintings selected by Louis Bliss Gillet.  
**MILWAUKEE JOURNAL GALLERY**—  
Jan.-Feb.—Paintings by Henry J. Soulen, Robert Fletcher Gilder, Hans J. Stollenberg, Agnes Harrison Lincoln and others; paintings by fourteen Madison artists; miniatures by Eda Nemoede Casterton.



# The ART DIGEST

Publication  
and Editorial Offices  
Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

FEB 15 1927

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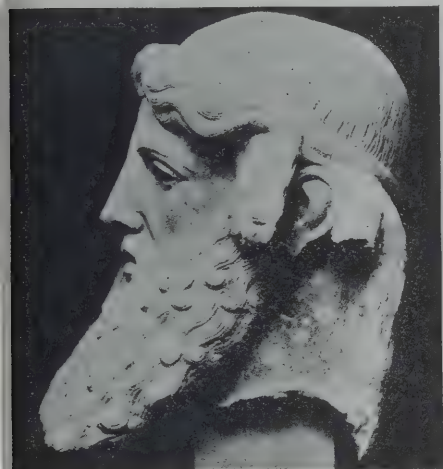
Volume I

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UNIVERSITY OF ILLINOIS

Number 7

## Alcamenes' Art



"Dionysos." Marble, supposed to be an ancient copy of an Alcamenes masterpiece

Reference was made in the last number of THE ART DIGEST to Sir Charles Walston's new book, giving Alcamenes, the rival of Phidias, credit for originating the classical Greek type of face. There has now been excavated in Rome a wonderful marble head which some authorities believe is a copy of Alcamenes' famous "Dionysos," a work greatly acclaimed in ancient types but which has perished.

Concerning this discovery, Prof. Federico Halbherr is quoted as follows in the *Illustrated London News*:

"We owe to Professor Paribeni, director of the Rome Museum, the first report about the discovery of a wonderful and wonderfully preserved marble head of Dionysos in Greek archaizing style, found near the remains of the Villa of the Quintilii, on the Apian Way. This head, larger than life-size, was immediately recognized as a reproduction of some lost Greek masterpiece of the fifth century B. C., and Professor Paribeni attributes the original to the school of Phidias, or to that of his pupil and rival, Alcamenes, comparing it both with the head of the Olympian Zeus and that of the Hermes Propylaios found at Pergamon. Like the Pergamon 'Hermes,' the only documented copy of an Alcamenean work, the Roman marble represents Dionysos in his severer oriental bearded type, instead of the one common since the fourth century B. C.—a beardless, joyful youth. The calm and almost apathetic expression and the general design are the same in both heads. Only the treatment of the hair is different: instead of snail-like curls, we see in the newly found Dionysos an undulating effect. But this wavy treatment of the hair is also found in the bronze recently turned up at Pompeii, which now, according to Walston, is to be

[Continued on page 7]

## Clivette "Arrives" with a Boomity-Boom!



"Outriding the Blizzard," by Merton Clivette

The most astounding "arrival" of an artist that has ever taken place in the history of American art is that of Merton Clivette, aged seventy-nine, of Greenwich Village. It came with all the clatter and din that Clivette loves, for at stages in his long and almost unbelievably variegated career, he has been a showman. Some well known artists, mainly of the modernist school, beat the drum for the old fellow, and so loud was the noise and so impressed was the crowd that gathered, that seventy paintings already have been sold, and the buyers include such discerning connoisseurs as Otto Kahn and Robert Underwood Johnson.

The exhibition was heralded by the New Gallery with a broadside printed in large type on a big sheet of canary yellow paper. George S. Hellman, manager of the gallery, told of his discovery of Clivette, and Maurice Sterne contributed an appreciation in pica type. At the top of the broadside was printed in book announcement style:

"Clivette is an individual who dares and who from the point of beauty, succeeds."—Maurice Sterne.

"God! how beautiful—fantastic—wonderful!"—Paul Manship.

"That man can paint!"—Eugene Higgins.

"Great! And amazing in its vitality."—Carl Sprinchorn.

"At his best he is stupendous."—Paul Burlin.

"A fantastic capacity for movement and color."—Edward Bruce.

Mr. Hellman in this yellow broadside wrote in part as follows:

"Many persons in New York have heard of Clivette—know Clivette. Some of them know him as 'The Man in Black,' the magician who aroused the wonder of the Tsar of Russia, and of Queen Victoria. Others, less versed in his adventurous past, know

[Continued on page 8]

## Mourning Zuloaga!

In the United States Zuloaga's last exhibition caused a flutter of excitement for a while, which, however, was soon forgotten for newer events. It is only natural that Spain, on the other hand, should be wildly interested in its supposedly representative artist, and his recent exposition in Madrid—the first in many years—was greeted with a flood of commentary, mostly unfavorable.

Something of bitterness, caused perhaps by the fact that the artist had not exhibited in his own country for a long time, and not a little of disappointment, is evinced by the critics of *La Esfera* and *El Nuevo Mundo*. In the former, Jose Frances votes his disillusion in a lengthy article. He says:

"The present exhibition does not signalize the revelation which we sought from the painter in 1914, when his absence from Spain and his popularity in France coincided. The critics, painters and the more or less numerous group of intelligent people interested in art, know what to expect with regard to Zuloaga, and they have greeted almost all the canvases as old friends. They face his pictures now as something historic about to be submitted to the last test of aesthetic and sensitive examination. It is like a review of conscience, in which the former hymns of praise and the diatribes turn into the calm, serene judgment attained by observation extending through the logical evolution of time and the fatal changes in our ideas and sensibilities.

"Certainly I have not been one of the least enthusiastic in my admiration of Zuloaga. Through these pages I have been reflecting since 1914 my impressions of his canvases and the peculiar tendency which animates them. I did not fail to put in my comments the warm fervor for which



I am often rebuked. I am, therefore, in the position of one who compares his former emotions with his present ones. Apart from the human change which is produced in all our beings, what a terrible convulsion of ideals, beliefs, customs, the great war has imposed on all humanity! Can we look now from the same viewpoint at things that are decidedly products of a previous epoch?"

After reviewing his former articles in praise of Zuloaga, Jose Frances turns to his present emotions:

"Zuloaga now appears before us like the familiar portrait of a person whom we have loved and who, in a former epoch, pulled our sentimental strings, a person whom we have admired while alive and who is now forever silent.

"His paintings of yesterday have already the stamp of the museums conventionally called historical. They are modern, but they have not yet reached the antique and lasting qualities of an unchangeable classic.

"We attended the consecration—a somewhat bitter one—of the artist who reflected an era and creed different to the present one. The combative fervor of other times has changed with us into silent respect. We see the artist as a phantasmagoric and Quixotic incarnation of art, flourishing his lance and haranguing the followers of his tendency. Whenever we think of him from the shadow of the twentieth century, we shall always picture him in this guise, with Sorolla beside him, flaunting his cadmium and ultramarine banner, and Herman Anglada raising the triumphal arches of his decorative pomp.

"Contact with these canvases, which have come, perhaps a little too late, to the chaotic and futuristic Madrid of the present, reveals, like contact with people who are bursting with frankness, the secret of their lost charm. We discover rigidity which yesterday seemed soft rhythm; we find opacity where we had found radiance; emphasis where spontaneous energy had seemed to blossom without effort;—the chromatic richness, in short, has faded under the light, the dust and the glances of many countries.

"We then turn to Zuloaga's newer paintings, his contemporary work. These are the three portraits of Belmonte, perhaps the weakest work Zuloaga has ever done; the portrait of Dr. Maranon, and that of the Duchess of Alba, pretty and agreeable like the cover of such a magazine as might oppose the modern tendencies in editorial art. And we prefer to turn once more to the museum atmosphere of the older pictures, the portrait of Buffalo, the 'Village Toredors,' the portrait of Miss Malinouska, etc.

"Or to his landscapes, those of yesterday and those of today,—the ferocious ones and the smiling ones, the shy and the affable, the sculpturally modelled ones and the musical ones.

"For it is Zuloaga as a landscape painter who at the present time interests us. In front of the greenness, the time-worn architecture, the rhythm of the land of Aragon and Castilla, we unite the fervor of youths who smile derisively at the works of other painters, and that of the old, intolerant men who gaze with indignant looks."

Gabriel Garcia Maroto pokes a bit of sarcasm at Zuloaga and his admirers in two articles which appeared in *El Nuevo Mundo*. He pretended that Zuloaga was displaying a collection of posters he had made for an American film concern.

"Within a short time," he wrote, "we

may be able to see in our projection rooms the great series of films which a great North American firm has created, sparing no effort. The work carried out by this company has never been equalled. Fifteen to twenty years it has been working, hatching the plot—a plot which for its diversity can only be compared to the literary monument called 'The Human Comedy.' Fifteen, twenty years dedicated to the realization of the wonderful purpose.

"An essential part of the magnificent project is the poster-work, that is, the graphic elements of propaganda which in this case have had an insuperable interpreter. We naturally refer to the great Ignacio Zuloaga. The exhibition of these posters is now before us.

"There are several versions with regard to the delay in their being made known in Madrid, the authentic one being that Spain will be the last nation in which the series of films will be shown—probably the only country in which they may not be shown at all.

"For several years, in our youth, we were admirers of Zuloaga. But after these years of admiration, we found in the abundant work of this painter a lack of that reserve which always goes hand in hand with original and pure artistic work. The charm being worn off, we tried to penetrate the reasons which, in conjunction with our critical evolution, brought about this absolute disillusionment. And we believe we have arrived at understanding:

"Zuloaga is, doubtless, the imitation of the great artist we hoped for; that is, he has a certain power of the great artist to resume, to unify, in his particular medium and time, in his personal technique, the lines which express the great painters—in this case, El Greco, Velasquez, Goya—but in the painter these forces are mixed, insubordinate and not welded, loved, transformed, recreated and distilled in the intimacy of pure dominating creation.

"This, together with the naturalistic crudity, the rough impulse, of the present artist, results with an impetus of good painting, in lame works, puffed up rather than full, of a wonderful technique; captious, rather than penetrating.

"Great and effective posters, these works of Zuloaga. In this lies their greatest merit, which we shall never try to detract from, and which we now assert. All this, but nothing more than this.

"Great artists have always made their aesthetic statements in a different tone and accent from Zuloaga's. In our opinion Zuloaga is not a great painter with the essence of authentic genius; rather a caricature of these. Gesticulating rather than eloquent, he *announces* in his paintings more than he offers; he *promises* with his work what we, alas, have not been able to gather."

Replying to comments on this article, Maroto wrote in the next issue of *El Nuevo Mundo*:

"All those who have written us charging us with bitterness on our joke at the expense of Zuloaga and his admirers in supposing his work at the service of a cinematographic enterprise, are unjust. It was a simple amusement of ours, without bitterness, without any desire to hurt, a slight recompense for the ten or fifteen years during which these paintings held our spirit in domination, confined in a world opposed to the pure essence of lasting art.

"The years do not pass in vain. Even in Spain there has arrived, and even in Spain there has flourished, the new sensibility.

Even in Spain this new feeling, which aspires to distinguish authentic personality under the disguise, has taken hold.

"It is said of the actor Calvo, that after having aroused the emotion of the public, after being applauded and cheered in wild enthusiasm, he would joke with his companions on the stage, separating himself entirely from the role with which he had been entrusted. And when one of his friends rebuked him for his disdain of the public, he would say: 'Do not worry, when these good people get into that state of emotion they neither hear nor understand.'

"The visitors to the Zuloaga exposition, free from the spell of past days, *do* hear and understand enough to know what there is in these works offered disdainfully to a public supposedly carried away by emotion and dominated to deaf and blind slavery for twenty years.

"What a pity to have been so mistaken! Had he exhibited ten years ago, we would have seen Zuloaga carried out on the shoulders of the capitalists. Only ten years ago!

"What a pity that the experienced dominator of publics should have been so mistaken!

"The personality which lives on its old echoes, which shuts itself up in reiterations, which walks prudently and modestly in the past, is not worthy of the esteem of the exacting new sensibility.

"The exhibition is of no influence on the young painters. At the utmost, they are dazzled. 'Of another era,' is the cry of the avid youths. 'Old, but not antique.'

"Nevertheless, this Zuloaga myth which is being publicly and noisily destroyed, was doing no harm to our general indifference. The ideal of a representative artistic work stimulating racial effort was doing no harm. Why did Zuloaga come to Madrid?

"But let us rejoice in the benefits of negative evidence. Let us believe the new myth; let us place our illusions on something finer, more lasting, of a stronger nature;—on something, in short, so distant, that we may never reach, let alone realize, the idea of its death."

## Here Is "Official" Art

French versatility recently showed itself quite happily in Paris, in the exhibition at the Galerie Bernheim jeune of the works of M. Etienne Clémentel, former Minister of Commerce. Not only were art and business blended there, but also charity, which got the 250,000 francs, proceeds of the sales of pictures.

The minister-artist "is of the old Impressionist school," says M. Henry Frichet, in *L'Art Vivant*. His masters are "Claude Monet, Renoir, Lebourg, Degas. The vibrant range of violets which he uses to create transparent shadows, his aversion to the bitumen and the earths, all of that might date from 1890, if he did not show in the successive spots with which he gets his effects a very personal composition and if, especially, one did not feel him absorbed in obtaining by very simple means that unity of the whole, that different synthesis, which is the ideal of the painting of today.

"I would say that the crayon drawings of Clémentel are not less attractive (than the paintings), if he used crayons. But Clémentel draws with the tips of matches slightly burnt, which he dips in China ink, carmine, Prussian blue or any other color. He thus obtains variegated hatched designs that have a distinct glistening quality."



## Creaking Hinges

Yielding to the pressure of New York's almost solid phalanx of modernist critics, the National Academy of Design has thrown open its doors to modernist art. Not only has it thrown open its doors, but it has issued an invitation to the radicals to enter and make themselves at home—for a little while, at least. This will be during the spring exhibition, beginning March 21.

This "unprecedented action", as the *Herald Tribune* calls it, was not taken without a bitter fight, at a meeting of the academy council, as a result of which two members of the jury for the 102nd. annual exhibition resigned in protest, holding that the action is an "insincere gesture." They are Sidney Dickinson and Louis Betts, both widely known portrait painters.

"I am an academician and I am proud of it," Mr. Dickinson is quoted as saying. "This action of the academy is insincere and I cannot go along with it. It will be harmful to the academy and will have no permanent effect on art."

"Officials of the academy took precautions to keep as aloof from the modernists as possible under the circumstances, the move being regarded largely as an experiment," says the *Herald Tribune's* account. "For this reason the action took the form of an 'invitation' to the modernists to submit their works for display at the next exhibition. A committee of 'younger and more liberal' members of the academy, headed by Gifford Beal, president of the Art Students' League, was appointed to negotiate with the artists and arrange for the 'radical' exhibit.

"Nevertheless, the academy officials will have nothing to do with the selection of the 'modernist' works to be exhibited. It was voted to permit the modern group to exhibit oils, water colors, drawings and sculpture. But Mr. Beal's committee will ask three members of the invited modern group to act as a committee of selection for their own works.

"The members of this 'outside' committee, it is understood, will be picked for their known qualities of 'safe artistic views.' Those who favor this radical departure from 'time honored tradition' regard it as highly important that the name of the academy and its reputation for conservatism and the highest academic ideals in art, put up during the 101 years of its existence, be safeguarded from 'destructive tendencies.' Cass Gilbert, president of the academy, presided at the council meeting. Glen Newell is chairman of the jury.

"Modernists hailed as a 'sign of the times' portending progress 'even among academicians' the fact that Harry W. Watrous, secretary of the academy and for years known as one of the most conservative members, lined up in favor of admitting the works of the modern group."

The modernists are to have a gallery all to themselves—the so-called "Center Gallery" in the American Fine Arts Building, sandwiched between the "Vanderbilt Gallery" and the "South Gallery."

This action of the academy aroused no enthusiasm in Forbes Watson, radical critic, of the *World*.

"I predict," he writes, "that when the Center Gallery has been duly hung with so-called modern paintings, water colors and drawings, Messrs. Sidney Dickinson and Louis Betts, the resigning jurymen, will

## Pittsburgh Enjoys Mrs. Hailman's Show



"Tahiti Beach, Florida," by Johanna K. W. Hailman

One of Pittsburgh's own artists, Johanna K. W. Hailman, is having a large exhibition at Carnegie Institute, whose opening made a great event in Pittsburgh society. There was a reception and tea at which more than 1,000 persons were present, and at which Col. Samuel Harden Church, president of the Institute, was host.

There are 112 pictures in the exhibition, which will last until February 28,—81 oil paintings and 31 water colors. The display covers twenty years of Mrs. Hailman's art, which New Yorkers will remember from an exhibition held a few years ago at Knoedler's.

Mrs. Hailman is a daughter of a veteran

Pittsburgh painter, Joseph R. Woodwell, who for 26 years was a trustee of Carnegie Institute. He was a pupil and companion of Sisley and Renoir.

The critics Pittsburgh are all warm in their praise of Mrs. Hailman's art, which comprehends portraits, landscapes and flower subjects. Her pictures, according to one of them, "expresses gayety and color, charm and warmth. It is like some breath of vibrant out-of-doors to pass from one painting to another—flowers in riotous abundance or beach scenes of the Bahamas or Florida. Her work has an air of wholesomeness and sanity quite pleasing during these days of daring daubing."

be surprised at its conservative aspect." For modernism, asserts Mr. Watson "is not what it was. Many of the painters, superficially labeled modernists, are as academic as the conservatives themselves. They are academic in the sense that they follow obediently scholastic rules of painting. Whether these rules are based on the ideals of the official French salons, as promoted by the National Academy, or are promulgated by a school of modernism, as long as they dominate an artist's work he can justly be called academic."

Mr. Watson is against the principle of academies, and contends that the popular idea that they conserve great traditions in art is a mistake. "What care there is to preserve the great traditions will be found if anywhere, in the works of those men who have opposed all academies ever since they became self-appointed instruments of public guidance in art. It is not the academicians but the intransigents who have taken modern taste back from the high Renaissance to the primitives. The movement toward a study of fundamentals, as illustrated in primitive and archaic art, before painting and sculpture became overloaded with literal and naturalistic details, has been inspired not by academic guidance but by artists of independent view-point."

## 1,228,391 Visit Museum

The Metropolitan Museum of Art, of New York, broke two records in 1926, according to the annual report. Its attendance was 1,228,391 and the number of its members was 13,253, both figures establishing new marks. The attendance at "The Cloisters," the medieval museum in Fort Washington avenue, opened on May 3, was 48,196.

The bequest of Frank A. Munsey, it was said, had not yet added anything to the financial resources of the museum. In the sale of the *Sun* and the *Telegram*, the Munsey newspapers, which was partly for cash and partly on long-time credit, the cash received was less than the indebtedness of the estate.

## "Pinkie's" Coming and Going

"Pinkie," the famous Lawrence that sold for such an enormous sum at a recent London sale, has come and gone, presumably in the direction of a certain well-known collector of eighteenth century English portraits, for it is no secret that Duveen's particular treasures in this category go first to the west coast for inspection," writes Ralph Flint in the *Christian Science Monitor*.



# THE ART DIGEST

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France ..... Winthrop Hamlin  
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## Art and Wealth

Not all of those who respond to the aesthetic thrill of art have considered what art can mean to a people in a material way—how it can add to their collective prosperity and their national wealth.

It is the simplest sort of problem in economics. An artistic people will take one dollar's worth of raw material and, by converting it into an object of beauty and utility, make the product worth five dollars in the markets of the world; while an in-artistic people will take the same raw material and transform it into an object of utility worth only half as much. In the aggregate of a nation's production the wealth thus gained can easily run into billions—wealth obtained without using up one additional ounce of raw material, wealth that comes wholly out of the knowledge and taste of the people.

Artists are the most marvelous creators of wealth. If Italy sold to the connoisseurs of the world out of her public collections the paintings and sculptures produced by only ten of her great masters she could pay the whole of her national debt. And Michael Angelo was not too proud to design a pitcher!

One of the finest as well as one of the most material services an American citizen can render to the state is to aid in the nation's understanding and appreciation of art.

## Advertising

With this issue—exactly three months after its birth—THE ART DIGEST becomes a medium for advertising. Thirty-two concerns have welcomed its claim to business recognition, a claim based on the fact that in one-fourth of a year the new magazine has assumed leadership in its field and attained a circulation more than twice as large as any other weekly or semi-monthly art publication in America. They will be remembered as THE ART DIGEST's first advertisers.

The magazine, as will be seen, keeps its pledge to its subscribers not to allow ad-

## Here Is a Picture That Is "Ready Money"



"The Reaper," by Ferdinand Hodler. Courtesy of the Art Center, New York

The above splendid design, which disregards a lot of things in order that it may live up to the idea of "significant form" is used on Switzerland's 100-franc bank notes. It is by Ferdinand Hodler, often called the Swiss Cezanne, who died in 1918, and the original drawing has recently been on exhibition, along with other Hodler works, at the Art Center, New York.

The Art Center Bulletin, in commenting on the display, said: "Hodler was a man whose undoubted genius was allied with a power of production such as is seldom found in the world of modern art. His fame has, up to now, been almost entirely confined to Switzerland, Germany and Austria. It is only in recent years that it has gradually begun to pass these frontiers and is becoming universal.

"Hodler was born in 1853 in Gurzelen, a village in the Canton of Bern. He studied art under Barthelemy Menn, in Geneva. Hodler's was a simple, childlike and impressionable nature, allied to an iron will and boundless creative energy. He invented a decorative monumental style of clear, vivid, often vibrant beauty, in which the coloring only serves to emphasize more distinctly the expression of lines. Hodler's influence on contemporary art was exceedingly strong. Geneva became the center

for the rising generation of artists and when Hodler began to teach in the Ecole des Beaux Arts, it seemed as if Switzerland's dream of having a national school of art would be realized.

"Nietzsche has somewhere remarked that whenever he tried to analyze beauty, he found that it was always the fundamental design, the basic, at first unnoticeable note, which charmed him. In like manner Hodler, in almost all of his works, endeavors to lay bare the creative simplicity of his inspiration, underscoring details a less talented artist would not have done, and because of this, perhaps, he had to wage such a hard struggle for recognition. Hence, his apparently crude colors and heavy lines encompassing forms. Hence also his fondness for an almost geometrical rigidity of expression.

"By the beginning of the present century Hodler had won his long fight for the recognition of his genius. Germany ordered from him two series of paintings to decorate national monuments. France decorated him with the Cross of the Legion of Honor. For the National Museum of Zurich he painted his famous "Retreat of the Swiss at Marignan" and other scenes from the historical past of his country."

vertising to encroach on the 16-pages of reading matter. It has become a 20-page publication.

## Poster Annual Appears

Volume III of the "Modern Poster Annual," for the season of 1926-27, has been issued by the publisher (A. Brown, New York). It is in the form of a portfolio and contains more than 100 specimens in color of the year's best examples of advertising art. It should prove of very great value to the student as well as the commercial artist. The portfolio is not confined to America, but contains significant specimens of European poster art.

## A Court Painter at Duveen's

Frank O. Salisbury, who is a painter of royalty in England, and who writes "R. P. S., R. B. A., R. L. O." after his name,

has had an exhibition at Duveen's—where else?—and apparently the only papers to notice the show were the *Sun* and the *Times*. The former thinks the portraits are "too obviously made to suit his clients' inevitable demands for likenesses at any cost," and adds that "apparently the pressure of being a fashionable portraitist has been too much for him." The *Times* says that Mr. Salisbury "discloses once again his solid, fashionable and dignified talent as a painter of successful men and women and their smiling (growing up) daughters."

## Can Boston Remain Calm?

According to Henry McBride, writing in the *New York Sun*, a water color by John Marin, recently shown by Alfred Stieglitz in his Intimate Gallery, was sold to a collector for \$6,000. This, he says, "must be a record price for a water color by a living man."



# ANNOUNCEMENT

## OF A PLAN FOR DISSEMINATING

### THE ART DIGEST

THIS magazine belongs to its readers. It represents their aspirations, and their love for the finest things in life. It has met with a remarkable initial success because those who have come in contact with it have realized its honesty, its ideal, and its value as a source of information and inspiration in the domain of art. They have recognized its service to themselves and, above all, its potential usefulness in kindling and developing the spirit of art among the American people. They have understood the dream of its founder, whose vision was a magazine that would do a significant service in promoting the aesthetic side of American life.

The response it has met has proved that the time was ripe for the coming of THE ART DIGEST. America is now ready to make itself culturally worthy of the world leadership which economics and a world cataclysm have thrust upon it. And THE ART DIGEST, free from the faintest trace of commercialism (which has been the bane of art journalism), offers a means whereby the whole art world, and all who have the least interest in art, may be brought together into a cohesive whole (each section understanding the aims and achievements of the other)—an end accomplished by setting before the readers without prejudice *a compendium of the art news and opinion of the world.*

If THE ART DIGEST were doctrinaire or technical, it could not accomplish its mission. Instead, it seeks simply to be informative, arresting and inspiring—to appeal, at the same

time, to the most sophisticated art lover and to the person who is only beginning to notice art and whose mild interest may be developed into enthusiasm and love.

*An axe upon a hook does not chop wood. Paint in a tube does not sing a lyric of beauty. A pen unless it be in a human hand cannot write a poem.* THE ART DIGEST, unless it is disseminated to the fullest, cannot accomplish its mission in developing art appreciation in America.

Now is the time, before the season wanes, to disseminate THE ART DIGEST. In three months it has taken leadership in American art journalism. Only one other publication, a monthly, exceeds it in circulation. But the vast field of its possibilities lies practically untouched. You who now read it are, in the main, already appreciators of art, or, indeed, its creators. There are thousands who would subscribe to it who have never seen it or heard of it. They should be reached, and in the next two or three weeks, while art interest is at its height.

But it costs a great deal of money to promote circulation. Sending out letters and specimen pages requires capital. THE ART DIGEST, because it belongs to its readers, is going to ask them unhesitatingly to provide the capital required to give the magazine a 25,000 circulation in its first year.

THE ART DIGEST is going to marshal those who believe in its ideals and its mission, and who can afford to help, into two classes:

I.—*LIFE PATRONS*, who will pay \$25.00 to subscribe (or renew their subscriptions) **FOR LIFE.**

II.—*SUSTAINING PATRONS*, who will pay \$5.00 to subscribe (or renew their subscriptions) **FOR FIVE YEARS.**

In view of the fact that the subscription rate of THE ART DIGEST will soon be \$2.00 a year, your investment will be profitable both to the cause of art and to yourself, if you are one of those who have found the magazine almost indispensable.

*If you are a lover of art, the obtaining of 25,000 subscribers for this magazine in 1927, and 50,000 before the end of 1928, will mean a finer America and a happier environment for*

*you. If you are an artist, this achievement will mean a wider appreciation and demand for your work.*

The names of its *LIFE PATRONS* and *SUSTAINING PATRONS* will be printed in THE ART DIGEST, unless otherwise requested.

Won't you let your response be prompt, so that we may proceed immediately with the work?

Faithfully,

## THE ART DIGEST

HOPEWELL, NEW JERSEY



## Boston Gets J. S. Sargent's El Greco



"Saint Martin Dividing His Cloak with a Beggar," by El Greco.  
[See article on opposite page]

### Combatting Fraud

The buying of paintings, fraught with so many hazards of fraud in the past, is to be made as nearly foolproof as possible, so far as the works of American masters are concerned, by the newly formed Associated Dealers in American Pictures of which Robert Macbeth is president.

This organization, according to the *New York Evening Post*, comprising the larger dealers in a dozen cities, has appointed a committee on authenticity which is to settle disputes of the past and prevent those of the future.

By having a committee to pass upon the authenticity of pictures painted by artists who are dead, the dealers point out, the necessity for taking the word of one expert will be eliminated. By registering the works of the living artists, there will be no room for doubt in the future.

In the case of contemporary painters, the committee will require two photographs of the painting to be registered. One will be filed in the committee's archives; the other is to be pasted on a certificate of authenticity which will be issued to the purchaser of the painting. Each registered work will bear the committee's seal, glued on the reverse side of the canvas.

The authenticity of works of the past is to be determined entirely by vote of the committee members.

### Godwin Succeeds Stevens

At the annual meeting of the trustees of the Toledo Museum of Art, Blake-More Godwin, for more than ten years curator of the museum, was appointed director to succeed the late George W. Stevens.

Mr. Godwin received his early training for museum directorship at the University of Missouri and at Princeton. At the former he was assistant to Dr. John Pickard, professor of Classical Archaeology and History of Art, and curator of the University Museum. Following this he was Fellow in Art and Archaeology at Princeton, and from there went to the Toledo Museum as curator. As such he was closely associated with Mr. Stevens, which gave him an insight into the latter's policies and ideals.

Mr. Stevens held that an art museum should be a great civic educational center; that it should collect and exhibit only the finest works of art; that it should interpret these to all the people of the city and that it should apply the laws of art to all things made by man. With all this Mr. Godwin was in hearty accord, and his appointment, therefore, indicates the continuance of those policies which have made the Toledo Museum one of the great and outstanding institutions of the country.

Mr. Godwin is author of the biographies of contemporary American painters and sculptors for the *Allgemeines Künstler-Lexikon*.

## A Confession

Frederick K. Detwiller resolved that he would never serve on an artists' jury. But he succumbed to an invitation. It hurt him so that he wrote a confession and sent it to the press. Right or wrong, his arraignment is the most powerful diatribe against the jury system in art which the editor of THE ART DIGEST ever read. It is reproduced below, from the *Springfield Republican*.

"While I have no time to dispute the jury system as applied in common law, I see no reason why artists were so unoriginal as to copy or attempt to apply in the realm of the Fine Arts, a principle hardly fit for justice to criminals. Aesthetics and beauty demand a higher tribunal than that which is given a felon. The use of a scale and weights or a foot rule would be just as acceptable and efficient in the selection of color and originality in painting as the jury methods now used by many organizations.

"For a long time I escaped the snare of jury service as applied to the acceptance or rejection of pictures offered for exhibition or as a test for membership in an art society, but I was finally caught not long ago and herewith report my findings and make my confession.

"The jury was in session and the conflict for art life or death was on. Judgment fell summarily, very much like the guillotine, or the hammer at an auction of junk. A nauseating sensation began to creep over me as I realized my foolish position. We were attempting to try the souls of artists. Were we qualified? Who gave mere mortals such powers? Was this not the function of the gods? What right had I or any organized group to prevent the display or exhibition by an artist of his God-given inspirations to the world? Were we not in a false position, obstructing light and progress?

"Half-heartedly I saw a way out. I would vote for all on the folded ballots.

"The prisoners—that is, the paintings—were now being rushed in by groups of fours and sixes. Some briefs were read. Committee recommends this one at bar but not that one, and asks re-trial for another, etc. Prejudice had arrived. Fair play went out. Time, an important element, was cut down to brief minutes. In the maze I tried to see all. I stole a furtive glance at the other jurors. Their numbers gave them commonplace assurance, like ducks about to enter a pond. Second-hand knowledge was sitting in comfort with laughter. Amusement came in and another head fell. Jokes were now cast about the color of the blood, and grimaces molded a new make-up. I thought I saw fraud sitting next to me. Oh, yes! a merchant masquerading as an artist. But, excuse me, I had expected too much, as this was only a drum head court martial!

"A picture that glowed with the embers of genius was now hurled to the gate. The colors of eternity vibrating with immortal truth stood nude and innocent in the dock. In a frenzy I rushed to the rail to get a better look. I cried: 'Hold, give time!' Blood and life were on that canvas. A poker faced jurymen looked annoyed at my weakness. He whispered in my ear: 'Be quick; every one you admit is that much more competition against your own art.' I stepped aside beaten, by commercialism.

"Suddenly I heard the court crier call another neophyte. I was now transfixed



attention. The name he had cried to me was treason itself. One who had killed all the butterflies and befouled the sunset glow. The crux had come. The human element was sneaking in. The ideal vanished. I was thirsting for his blood. The pictures came on. I saw only their red. My axe fell!

"In the acid test I, too, 'was one of the boys.' I had murdered. Truth was swept aside. I could not separate the work and the man. Education told me better. A rogue and his art can be separate and distinct. I began to excuse myself. Hurry had fostered passion and reason was quickly slain. I wiped my eyes for vision. I saw through the veil at last. Man is only human, and of that metal our jury is made. Did they ever see or judge art at all? How about personality and good fellowship or a beautiful woman? What chance would rich artists have with poor ones? Those successful with suffering ones? What a fine role jealousy would play. How many more plots and characters a Shakespeare could cast in such a tragedy!

"Art could not be announced by weak jurymen. The space was too small and art had some size, and the ages ask history and time to record.

"It was a little more than I could stand when an array, in gloomy vision, appeared. The victims now passed in defile, like the ghosts conjured by Macbeth's witches. Those who had taken such judgment to heart! The poor deluded ones, those broken spirits! The ones that at the start were strong, now discouraged by destructive rejections, had gone blind and mad, and were lost along the way!

"I rushed to the street. Left the brothers now on their way to the towers to discuss the slaughter, and those that had sprung their trap behind the studio walls.

"The next day the ideal came back with sun up. The jury system and old Blackstone still haunted me. I resolved I would never serve again in the war against creation, or attempt to keep back the seas, or say the daisies could not smile in the fields.

"I had learned a lesson. The old Golden Rule was still young, and much needed in the new world, together with lots of help and fair play. I knew as long as the clouds rolled over the old hills the wild flowers would be growing up as gay as ever before and with a palette so rare and original that it would never quite meet the approval or get the votes of those little jurymen."

## Alcamenes' Art

[Concluded from page 1]

separated from the Phidian cycle and placed in that of Alcamenes.

"Among the works of Alcamenes, perhaps the sculptor's highest achievement was the gold and ivory gigantic statue of Dionysos, in his temple near his theatre in Athens. Unfortunately, we have no remains or copies—or we had not till today—of this masterpiece, except in some Athenian and other Greek coins. Most of these coins exhibit the bearded face styled in the same archaic or archaizing form as that of the Hermes. Shall we not be allowed to recognize in this head from the Appian Way, in spite of some divergences, a true copy—the only one extant—or, at least, a very careful adaptation, of the famous Dionysos of Alcamenes?"

## Two Museums Acquire El Greco Works



"The Holy Family," by El Greco (Dominico Theotocopuli).

Two important American museums have just acquired typical examples of the work of El Greco, precursor of modernism. The Cleveland Museum of Art has received from the organization known as its "Friends," in memory of the museums great benefactor, J. H. Wade, "The Holy Family," more than three feet wide and more than four feet high. The Boston Museum of Fine Arts has received, as a gift from Robert Treat Paine II, "St. Martin Dividing His Cloak with a Beggar." This work, sold by the Howard Young Galleries of New York, and formerly the property of John Singer Sargent, is reproduced on the opposite page.

After a review of El Greco's life and art, the *Bulletin* of the Cleveland Museum of Art states these concrete facts about its latest treasure:

"The picture has an interesting history. It was painted for the Parish Church of Torrejón de Velasco near Toledo and has passed through numerous well-known collections before finding a final resting place here. It has also been published many times."

"Mayer illustrates it with a full-page plate, thus dignifying it among the numerous repetitions of the subject. Greco's custom was to paint first a small study, very carefully worked out; and from this sketch, slightly varying renditions of widely differing sizes. The museum's example

seems to be the largest, equal in size to one in the Van Horn collection in Montreal. This latter canvas and one in the gallery at Bucharest have the closest analogies. Another close analogy may be drawn with the figures of the Virgin and angels in the upper part of the picture now in the Widener collection and formerly in the Chapel of St. José in Toledo; while the St. Anne of "The Holy Family" of the Prado is unquestionably the same model as that in the Cleveland picture. The latter antedates slightly these canvases but is like them typical of Greco's middle period, when he was in the fullest possession of his powers. Mayer dates it between 1592 and 1596."

Concerning Mr. Paine's gift to the Boston Museum, the Boston *Herald* says:

"This is not the only 'St. Martin' of the Cretan painter, as he produced a series, one of which is at the Chicago Art Institute and another is owned by Joseph P. Widener of Philadelphia.

"The Paine gift, however, is pronounced by the museum officials as much superior to other similar productions of the artist. St. Martin, a youthful nobleman, is shown clad in his armor, of bronze and gold, mounted on a white horse. The painting shows the bridges and turrets of the city of Toledo, the adopted city of the artist. Blue skies and grayish clouds enhance the background."



## Clivette "Arrives" With a Rub-a-Dub-Dub!

[Concluded from page 1]

him as the 'Father of Greenwich Village'—formerly the bizarre proprietor of a curiosity shop in the old house where O. Henry wrote many of his stories. But it remained my lot to discover him, as he himself maintains, as the most amazing painter in the history of American art. Excited, and in some ways, baffled, I was immediately aware of a very unusual personality; and in the course of many subsequent conversations, during which Clivette revealed himself to me as a sometime acrobat, prestidigitateur, magician, horse thief, highwayman, circusman, poet, sculptor, formentor of disturbances in the far East and as a superb Baron Munchausen, I became confirmed in the belief that here was a type one meets only once in a lifetime. When, still later, I saw at some little club exhibition his painting entitled 'Out-riding the Blizzard,' I was swept off my feet by the sheer, almost demonic power of that canvas.

"I went to his attic studio in an old house in West Broadway; saw some more of his work; began to buy it, and bought and bought. Then all of a sudden I said to myself: 'But is there a chance that you are wrong? Is this old fellow as amazing a genius as you think he is?' I decided to get the opinion of men who, as professional artists, would be able to answer the question authoritatively. So I asked a number of painters—in each instance an artist who had achieved sufficient reputation to have been given a one man show in one or another of the distinguished galleries of New York. Their verdict coincided with mine; and in the whole course of my years among artists, I have never heard such superlative epithets used by fellow craftsmen concerning one of their number."

Maurice Sterne in his article asserted that if Clivette had held a show in Paris some dealer would have bought up all his work and then marketed him as Cézanne and Van Gogh were marketed. "It would be a wise thing to have a cellar stocked full of Clivette," he said, "and then wait for the world to appreciate what an astounding man is here. Of course one could criticize, say this or that might be better here or there. But I am in no mood for that kind of comment. Clivette is too exciting, too stimulating for that, as far as I am concerned. After all, the thing is that Clivette gives me pure enjoyment."

In referring to what is considered the show piece of the exhibition Mr. Sterne wrote: "Take, for instance, that large canvas of his, 'Out-riding the Blizzard.' Here we have not painted horses but rather the aspect of moving horses projected in space; and it is a true painter's version of form and space. And how beautifully felt are the spots on the horses. I thought this picture the most astounding thing I had seen in a long time until Mr. Hellman showed me some of the other canvasses."

When the exhibition got in full swing Clivette acted as ring-master. The *Evening Post* in a column news account said: "And Merton Clivette, seventy-nine, darts about among his fast going pictures and his laudatory fellow artists and critics and beams. His hands, even at seventy-nine, are flames. He looks like a slender Buffalo Bill, with his mustache and chin-beard. He leaps at



"Self-Portrait," by Merton Clivette

his canvasses like a youth to show you how he paints. To see him pirouetting around you get the idea that seventy-nine isn't very old for his first exhibition, after all."

Forbes Watson at the end of a satirical article in the *World* says:

"Funnily enough, with two exceptions, the artists who rave so boundlessly about Mr. Clivette's happy-go-lucky, regardless painting, are the least happy-go-lucky artists themselves that we have, and when Paul Manship, graduate of the American Academy of Rome, a careful student of archaistic stylization, bursts forth on a broadside with 'God! how beautiful!' one cannot help wondering whether M. Clivette's slap-dash cleverness, done with an air of nothing to lose, everything to gain, does not set up in the breasts of the too, too thoughtful, a little bit of envy that might account for their uncritical effusions."

The *Sun* says: "It certainly must dazzle artists who are themselves rather tight in manner to see such a complete emancipation from fear of the brushes as is evidenced by Clivette." The *Times*: "The tara-ra is justified, if what you like in painting is raw color hurled on to the canvas with brawn and power." The *Evening Post*: "A sort of dynamic intensity that almost makes one gasp." The *Herald Tribune*: "They leave one strangely moved but totally unconvinced."

### Pittsburgh's Annual Exhibition

John F. Carlson, of Woodstock, N. Y., and Ernest Lawson and George Luks, of New York city, have been chosen by vote of the membership of the Associated Artists of Pittsburgh as the jury of selection and awards for the seventeenth annual exhibition at Carnegie Institute, February 11 to March 9.

### Art Study Is Theme

Pratt Institute, of Brooklyn, has had on display a complete collection of the small color prints issued for art study by the Art Extension Society of New York. Mr. Francis R. Robertson, director of the Society, recently addressed the Teachers' Training Class on "Materials and Methods."

## Indianapolis Complaint

Lucile E. Morehouse, art critic of the *Indianapolis Star*, complains most bitterly that the Chicago Art Institute has sent, from its big annual show, a collection of modernist pictures of a meaningless sort to the Herron Art Institute. She writes:

"If the work of contemporary American artists that fills the two galleries be indicative of what American art is coming to, then here's an invitation to the hod carrier to fill his hod with paint and to the street cleaner to dip his broom in the murky contents of the garbage wagon and get busy on a big strip of canvas!"

"It was formerly the custom for an official from the Herron Art Institute to choose the pictures that were desired, but of more recent years the Chicago institute has made the selection. It is not possible for us to get many of the best pictures because the cream of the Chicago annual display is sent to Philadelphia for exhibition in the Pennsylvania academy, a show which is considered one of the most important of the year."

"It is this striving to be a modernist when one doesn't know how that is hurting our art, that is seemingly bringing about a decadence, rather than a development, in the art of foreign lands. If there is one big fellow, so well trained in the fundamentals and so familiar with his art vocabulary that he doesn't need to refer to his dictionary, who can cast aside conventions and give a new slant to his art, then there is instantly a whole school of little fish, wiggling their fins and trying to do the same tricks. One might as well rattle the dry bones of academic art as to mask one's self in the technical mannerisms of certain successful modernists and try to put something across without having anything to say."

### Glasgow Buys "Queen Mary"

The City of Glasgow, after a keen debate of the corporation, has agreed to purchase for £7,000 the portrait of Mary, Queen of Scots, painted by a contemporaneous French artist, which has been in the possession of the Earl of Morton's family since 1580.

The leader of the Labour Party moved disapproval of the purchase on the ground that the artist's identity was uncertain, but only thirteen voted against the purchase.

The picture is illustrated and discussed at considerable length in many books on the Scots Queen, particularly in Andre Lang's "Portraits and Jewels of Mary Stuart," 1906. Mr. Lionel Cust described it as "the most pleasing presentation of Mary Stuart extant." No one has satisfactorily settled the point as to the identity of the artist, but Lang suggests that Jehan de Court may have made it in Paris about 1577-78.

### Will Develop Art Study Course

Mr. Albert W. Heckman, of the Fine Arts Department, Teachers College, Columbia University, has gone abroad on a leave of absence to do research work for his department until September. His work in Europe will include the development of a higher course in art appreciation and design for the elementary and high schools. His school course, "Paintings of Many Lands and Ages," published by the Art Extension Society, is now in general use throughout the United States.



# Massachusetts Sculptor Does Great Pediment for New York



Main Pediment of the New York County Court House, New York City, by Frederick W. Allen, Recently Cut in Granite and Soon to Be Dedicated.

Some time this spring there will be dedicated the great main pediment of the \$15,000,000 court house of New York county, in New York city, the work of the Massachusetts sculptor, Frederick W. Allen. The building, Coliseum-like in its proportions, covers more than 100,000 square feet of land, and was designed by the Boston architect, Guy Lowell.

In the main section of the pediment, pictured above, are shown thirteen of Mr. Allen's sixteen figures. Not revealed, but even more interesting, are the acroteria, or three top figures, which represent respectively the spirit of the Law (center), the spirit of Truth (left) and the spirit of Equity (right).

"The pediment," says the *Christian Science Monitor*, "is composed of five groups. The central group is made up of three figures—Justice (in center), Courage (on her right hand) and Wisdom (on her left). Courage holds forth a sword of Justice, and carries a large shield, symbolical of

protection against corruption; and guards Justice from the forces of evil (represented by the group of three figures at left of central group). Wisdom (at right of center) is represented by a winged female figure, lending Justice the torch of wisdom. On the right of the central group comes the group representing forces of light, composed of Philosophy, a Bearer of the robes of Authority, and a Youthful Figure bearing garlands. At either end of the pediment there is a group guarding the Record of the Law.

"Probably the severest problem that may be given to a sculptor is a pediment. The architect supplies a fixed space of a peculiarly cramped shape, and it is up to the sculptor to evolve a design that will fill this space on the one hand and not seem crowded on the other. Mr. Allen accepted to the full the limitations of the pediment form, and even refined upon those limitations to the extent that he determined to use no figures in the composition that would

not be significant upon a building devoted to the administration of justice. So he put aside all the elastic animal motives, and a host of classic symbols that would have helped him fill his spaces neatly—and meaninglessly.

"It is interesting to note how well Mr. Allen has solved the problem of balancing the two halves of the pediment without resort to repetition of handling. Throughout the composition mass balances mass, but the parts of the masses differ one from another. Thus the shield of Courage in the central group has for its balancing mass the wing of the figure of Wisdom.

"The completed work looks simple and right, but it is the residue of a vast amount of experiment in correlating the axes of the figures, and uncounted hours of toil. The height of the central figure, Justice, is 13 feet, and the total width of the pediment is 104 feet. This is one of the three largest pediments in the United States. It is placed 90 feet above the street level."

## Whistler and Sargent

William Howe Downes' recently published book on Sargent has caused a writer in the London *Telegraph* to compare Whistler and Sargent as follows:

"However posterity will estimate the art of Sargent, there is no doubt that his contemporaries have considered him with anything but critical discrimination. The reason is not far to seek, Sargent's sheer technical brilliance as a portrait painter raised him in certain respects beyond the realm of criticism. Not one of his fellow-painters, of whatever nationality, could compete with him as an interpreter of human character or surpass the cleverness with which he handled his brush. His isolation was primarily due to his own sort and degree of genius; but it was greatly increased by the turn taken by art history during his lifetime. The situation is made clear if we compare Sargent with Whistler.

"The latter artist, annoyed by the popularity of merely descriptive painting, deliberately turned from the common crowd who push and chatter their way through the big exhibition rooms. Surrounding himself with a little private clique of his own, he took to painting what were essentially decorations. Inspired by the Japanese designers, he studied form, tone, and colour for their own sakes, the subject-matter, whether it were Battersea Bridge or Mr. Carlyle, being little more than an excuse for an harmonious arabesque.

"This attitude towards the painter's problem has undoubtedly purified English art, but it has also tended to destroy portrait paintings as such. The English modernist school has not produced good portraits.

Whistler's strong point was design, Sargent's was portraiture. If one is looking for a fine design one does not go to Sargent, and if one is seeking a remarkable likeness one does not go to Whistler. This distinction between the human interest and the feeling for beauty in the abstract has always existed in art.

"Now the best contemporary criticism has certainly been directed towards a consideration of painting of a more or less abstract tendency, and the modern critic has been inclined to say of the portrait painters of whom Sargent is the chief ornament, 'I admit the likenesses are amazing. Indeed, so plainly evident is that that there simply is nothing more to be said about it. Such speaking likenesses talk for themselves.' The consequence is that there have been fewer good things said about Sargent than about any other modern painter of his calibre."

## Arizona to Have Museum

Number one, volume one, of the Arizona Museum's *Bulletin* pictures the proposed museum building, as planned by Fitzhugh and Bryon, architects. It will occupy the southeast corner of University Park at Phoenix. Incidentally, the park is to be made a recreation center for the community. The museum will be made of adobe, plastered over, and will have the appearance of great age. At the present, only the entrance hall and right wing of the front of the building will be erected. As planned in its entirety, the structure will be built around a patio and in massive form very much resembling the New Mexico mission style.

## Criticism, 1927 Model

[Reprinted from the Baltimore Sun].

Query—Has the art season in Baltimore commenced yet?

Answer—It is commencing.

Q.—Where is the most interesting painting to be seen?

A.—The most interesting painting hangs on the wall of a cafe in East Baltimore street.

Q.—What is the cafe?

A.—That would be advertising.

Q.—What is the painting?

A.—It is the portrait of the Earl of Sandwich by Sir Peter Lely (1617-1680), who died of apoplexy and whom Pepys called a "mighty proud man, full of state."

Q.—Who is the Earl of Sandwich?

A.—The Earl was one of the most despised men in England in the eighteenth century; he was a gambler; he murdered his mistress, and while First Lord of the Admiralty played havoc with the navy. Many naval disasters which occurred at that period were attributed to him.

Q.—Why should his portrait be brought from England and hung in a cafe here?

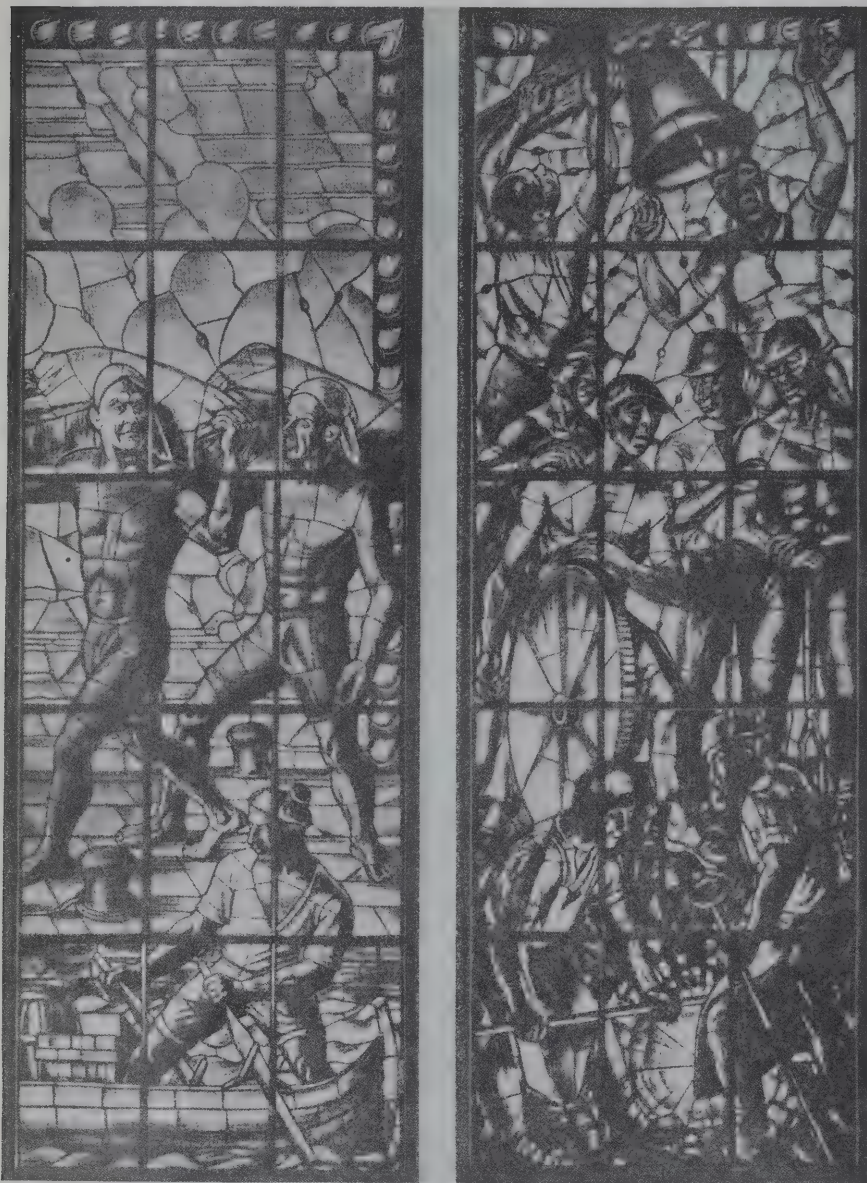
A.—The Earl dissipated so much that he had no time for eating proper meals. So he invented the sandwich, or is said to have done so. His name is known from one end of the world to the other.

Q.—Which shows that necessity, not virtue, is the mother of invention? And what of Lely?

A.—Was known as a painter of parts. Work usually graceful and delicate with the flesh well molded. When he painted women, their eyes were usually languid and drooping.



## Germany's Proletarian Gift to Geneva



Max Pechstein's Proletarian Windows

Recently Germany dedicated to the International Employment Bureau at Geneva two glass windows designed by one of Germany's leading artists, Max Pechstein. In his younger years the artist created works in the field of glass painting, the effect of which is very often more convincing than that of his paintings. Both the Geneva

windows show group conceptions of the working class. These groups, the figures of which are very simple and plain, reveal a monumental composition and a strong play of colors. They are intended not to impart the illusion of reality but to raise the things of every day life through a symbolic effect into the sphere of the ideal.

### An El Greco Pioneer

"The Spanish Journey," written by Julius Meier-Graefe, famous German art critic, has just been translated into English and published by Jonathan Cape in London. The London *Sunday Times* says:

"The position now held by El Greco in the estimation of the artistic public gives to Mr. Meier-Graefe's book, written nearly twenty years ago, something of the excitement of a history of pioneering. As the translator has pointed out in his preface, at the time when 'The Spanish Journey' was written, Señor Cossio's biography had appeared, but knowledge of it was confined to those who could read Spanish. Otherwise the world had barely heard of El Greco. Mr. Meier-Graefe, an enthusiast

for Velasquez (like everyone else at the time), set out for Madrid with the resolution of the youth in 'Excelsior.' He entered the Prado feeling as if he had lived for years 'for no other purpose than to experience this moment.' He came back proclaiming the genius not of Velasquez, but of El Greco.

"El Greco," he wrote, 'is probably the greatest experience which could occur to any of us. It is necessarily unique and of a completely different variety from all other artistic impressions which we have gained up to date. Not because El Greco is so great, but because he is new. . . . Our calculations ever since we wore long trousers were based upon three continents: Michael Angelo, Rembrandt, Rubens. Now there is a fourth.'"

## "Pretty Pinkie"

"If some one were to find tomorrow that the painting 'Pinkie,' recently sold in London for \$388,500, was not by Sir Thomas Lawrence at all, how much would it bring on resale? It might bring \$38,850. Certainly not \$388,500," asserts the art critic of the *Baltimore Sun*.

"Some one is paying for the privilege of saying 'I own a Sir Thomas Lawrence,' much as another man pays for the privilege of owning an imported motor car, and another for talking about his twenty-five-tube radio set.

"In this case it does not seem that the impecunious and noble (or otherwise) owners have cause to regret the transaction. The truth is that the Lawrence school is on the wane. This distilled prettiness does not cause the hush it used to when Ruskin was living and Alma Tadema and Landseer were considered great artists, although it will always have a social value; but so will a bottle of wine from the Borgia wine cellars.

"There has been a considerable shifting of art values in England. Partly this is due to the monumental efforts of men like Roger Fry. Partly, too, to the number of controversies that have taken place, the participants including men as eminent as Whistler, Ruskin, the late Lord Leverhulme, Augustus John and Epstein, the sculptor.

"When men of this caliber enter the lists to dispute on matters of art the public becomes interested. In any case, modernism today is modern no longer, and the Bond street dealers are condescending to sell Cezannes—at a price.

"As a result owners of historic collections are not quite as sure of their ultimate value as they once were. Some may unload, it is true, to pay off the mortgage, but others prefer to sell an 'old master' or so and expend the proceeds on some member of the more modern school. . . . The view of this writer is that the value of the Lawrence school will be halved in twenty-five years."

Comparing "Pinkie" with the Lawrence in the Walters Art Gallery in Baltimore, the *Sun's* critic says: "If a 'Pinkie' will bring some \$300,000, this specimen should bring at least \$400,000, assuming the market to remain in its present condition."

### Bremen's Big Exhibition

One of Bremen's foremost art galleries, "Hinter dem Schütting," has recently—after a thorough renovation—opened its doors anew. All artists in the exhibition, according to the *Bremer Nachrichten*, are good friends of old and their works of recognized quality. Heinz Baden has contributed three small-sized masterly painted water colors: "Cathedral of Laon," "Morning on the Aisne" and "Böhmetal." Remarkable works are the landscapes of Kathe Bruns-Wüsterfeld, particularly "Village Pool;" also Dora Bromberger pleases with "Winter in Mittenwald" and a drawing, "Pilsensee."

Exceedingly striking is a self-portrait by Fredo Witte, who in all his pictures shows delicate colors. Willy Menz exhibits brilliant landscapes; Hermann Fitger a very colorful flower painting ("Dahlias") and a still life. Johann Gerdes is mentioned for his "Iris and Pine-tree," and Carl Wiebke for his "Old Dike."



## A Collector

Duncan Phillips' catalogue of his collection is off the press, and Elisabeth Luther Cary, art critic of the *New York Times*, writes of it as follows:

"Collecting for pleasure is a vast performance unless the collector has a one-track mind. To form an art collection that shall be spherical, that, like the great globe itself, shall betray no sharp divisions but hold within its endless circumference all the kinds of beauty that have stirred the minds of artists, is an ideal as heroic as Cézanne's ideal of finding a symbol that shall be the equivalent in art of the law of gravitation.

"Duncan Phillips, following this ideal, has determined upon filling his Memorial Gallery in Washington with a spherical collection, one 'based on a definite policy of supporting many methods of seeing and painting.' Conservative and radical already are there as well as the important transitions.

"The catalogue of this collection, coming this month from the press, corresponds to the collection itself. It is not only a list of the pictures, but a group of brief estimates of the painters and a number of explanatory pages devoted to the associations and aims upon which the collection rests. It comes as close to an autobiography of the gallery as one can get from an unpersonal object.

"Unpersonal, but distinctly not impersonal, the Phillips Memorial Gallery, in spite of, or perhaps because of, its inclusiveness, is all compact of personality, and in spite or because of its great esthetic value its catalogue contributes to it something beyond the power of any one picture or the whole sum of the pictures to give. The catalogue contributes a self-portrait of the mind of the collector, as rare an avis as one can find in the history of the great art of collecting art.

"In the light of this portrait it is possible to understand the essential integrity of a collection so diverse and avowedly fluctuating in character. Whatever may be its later eliminations and accretions, we may be certain of its organic completeness at each stage. The life of this organism is, of course, the American spirit. The collection, although containing works by French, English, Spanish, Italian, as well as American artists, breathes America and will continue to breathe America after the collector has formed the supplement he promises of French moderns now living, after he has included other Russian and Italian and German and Scandinavian moderns living and dead. So long as he personally conducts his collection it will be as such an American product.

"The explanation is simple. Out of the various aspects of an artist's work he chooses that which pleases his taste and does not offend it, and his taste is fundamentally the spiritual fusion of delicacy and daring which marked in their culture the fathers of this country. Observe him with the more radical American group: with Georgia O'Keefe, William Zorach, Max Weber. Observe also his Constantin Guys, his Fragonard, his great Renoir. Many things may have united to fix his choice, but the choice speaks with a single finality.

"For this reason he can bring together without fear the old and the new. He could bring together even the East and the West. He could do what he liked with the

## Germany Finds Two Works by Grunewald



"Saint George" and "Saint Dionysius," by Matthias Grünewald

In recent editions of *THE ART DIGEST* several discoveries of old masters have been mentioned. Herewith is presented another—two shrine wings, by Germany's most talented painter of the middle ages, Matthias Grünewald (about 1480-1529), who often is called the German Correggio. Grünewald, whose master work is the altar of Isenheim, is famous through the picturesque form of his paintings, a trait which sets him apart from Dürer and Holbein.

The newly discovered paintings of this master, which for many years were in the church of Bindlach, have been found in the church of the German town of Lindenhart, and form the outer sides of two shrine wings. They depict St. George and St. Dionysius, and we read about them in the *Hannoverscher Kurier*: Their identification is based on the brilliant coloring and

the masterly handling of composition characteristic of Grünewald.

In the left group, St. George is conspicuous because of his colorful composition—the reflecting steel grey of his suit of armour, the blonde of his curly hair and the vivid white of his standard and shield. The bright colors in the cloak of St. Margaret make a charming contrast to the robes of St. Barbara, St. Christopher and St. Pantaleon, in dark green, bright red and yellowish red hues of great beauty.

The strongest color in the main figure of the right wing, St. Dionysius, consists of a light green, a note carried further in the green and yellow of the cloak of St. Erasmus. Very characteristic of the master's technique also is the keen composition in the Benedictine habit of St. Aegidius.

The paintings, both of which are remarkable creations of their time, are believed to have been finished in 1503.

material stretched boundlessly before him. It could not escape the style to which he molds it. For this his public should be justly grateful. It is not for nothing that his favorite Frenchman is the nobly rounded Daumier."

### A "Down and Out" Success

"At the exhibition of the North Shore Art Association at Gloucester last Summer," writes Mrs. Frances H. Storrs, "there was a small bronze by Richard Vecchio, depicting the figure of a man on a sagging park bench. The tiny figure had

his feet stretched out before him, his hands in his empty pockets and his head bent over upon his breast. 'Down and Out,' I said, and that proved to be the title in the catalogue.

"Some visitor with a feeling for humanity and a sense of humor had placed some pennies at the feet of the little figure. Others did the same. Every night the caretaker removed the pennies, and every day others took their place. The copper coins were inconspicuous on the bronze base, and it made me happier twice to contribute. Was it not, in a way, a tribute to the sculptor, who had so perfectly carried out his ideal?"



## America's First School of Bronze Casting

An experiment unique in the art history of the United States has been successfully accomplished this year at the School of the Arts of Santa Barbara, Cal., where the casting of sculpture in bronze by the sculptor himself is taught as an essential part of his training. The school is under the directorship of Frank Morley Fletcher, formerly director of the Edinburgh College of Arts.

"Bronze sculpture at its best is not the reproduction of something done in clay," said Mr. Fletcher recently in a published article. "The artist's own expression is needed in the intermediate stage when the form is transferred to wax, and lastly on the metal itself. In the great days this was part of the sculptor's own work.

"We have all read the heroic story of Benvenuto Cellini, casting his bronze statue of Perseus, which stands today in the Loggia dei Lanzi in Florence, calmly facing the centuries after that night of thrilling excitement when Benvenuto threw his household vessels into the furnace to persuade the mass of reluctant metal to run more freely into its mould.

"Today a sculptor would face no such desperate responsibilities for the production of his work in metal. Industrial firms of metal workers and bronze founders are ready in all the great centers to undertake that work. Yet, in recent years, several notable sculptors have felt the desire to give to their work the expressiveness of personal care, not only in the first model in clay or wax, but also in the making of moulds and the final treatment of the bronze after casting.

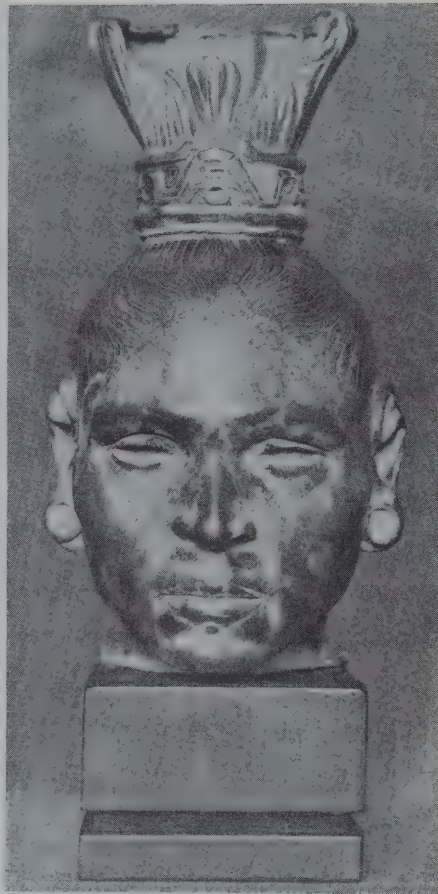
"In small work, up to the weight of twenty to thirty pounds of metal, the apparatus and equipment required are simple and not prohibitive in cost.

"The American sculptor, the late Paul Weyland Bartlett, himself made the casts of his exquisite small bronzes in Paris, where Amory Simons worked and experimented with him. Several of Simons' best statuettes were cast in their Paris workshop.

"In England, two notable sculptors found the same necessity for the perfect rendering of their designs. Harvard Thomas, whose *Lycidas* was purchased for the National collection in the Tate Gallery, London, sent his work to the professional bronze founders, but insisted that after the metal had been poured, the cast should be sent to him with the surface untouched, and with the defects inevitable to the process still present. The final chasing, the long labor of the last delicate treatment of the form, was entirely his own, and not left to the hands of a mechanical craftsman whose skill, however great, could not have the artist's creative touch, nor express his intention in the final work, which must deal with all surfaces.

"I have watched and talked with Mr. Thomas as he worked on that lovely and scholarly figure. He held strongly the opinion that the final expression must be given by the artist himself, and that the casting, however perfectly done, is not the final work.

"Arthur Wells, another English craftsman and sculptor, demonstrated the possibilities of small bronze-casting as a personal craft. He taught the craft in the Cass Technical Institute of London. His small



*"Indian Head." Bronze, by Donal Hord. Designed, modelled and cast at the School of the Arts, Santa Barbara, Cal.*

bronze groups and those of several of his pupils, particularly Mrs. Phoebe Stabler, are well known. He was able before the war to build an oven (of loose bricks and sand) and a furnace (heated by coke) for a total cost of fifteen pounds, including the crucible and equipment for simple casting. He demonstrated this to the students in Edinburgh, where bronze-casting became part of the regular course in sculpture at the College of Art; and, incidentally, an important local industry.

"A young Scottish artist who has done most delicate and beautiful work in bronze is Archibald Dawson, of Glasgow. He is an ardent believer in the value of personal work by the sculptor throughout the process of casting, and finally on the bronze itself. No sculptor today is producing more beautiful nor more personal work in bronze. He is a member of the faculty of the Glasgow School of Art, and at present is giving a course of instruction at the School of the Arts in Santa Barbara as a visiting teacher. Mr. Dawson gives the following reasons for his point of view with regard to the value of personal work in the actual casting of bronze:

"1.—Without an intimate knowledge of the processes of casting, a sculptor often works for weeks trying to give qualities in the clay which could be produced simply and with far less labor in the wax stage, or on the bronze itself. Some of the most beautiful surface treatments that students try to imitate in clay can only be got by work on the wax, others only on the metal itself. No other experience will so clearly

## Canada's "Seven"

"A Canadian Art Movement" is the title of a book by F. B. Housser brought out by the Macmillan Company of Canada. The *Christian Science Monitor* in its review says:

"Exhilarating is this account of the Canadian 'Group of Seven.' In a day when all the art forces seem to be tied and knotted to the authority of a single movement, the entrance of a fresh current that is strong, individual, forceful and genuine is welcome indeed. Canada is not a country that generally has been looked to as resourceful artistically. And now there appears upon the scene a group of young artists, enthusiastic to portray the rugged natural beauties of their country in the manner that suits it. Wearied of the dictates of Paris and traditions that are alien in urge and sophistication to their attitude, they are determined to strike out for themselves, to seek an appropriate expression of the peculiar beauties of that far-flung country.

"The first stirrings of this revolt were felt in a group of commercial artists employed at Grip Limited. Such names as J. E. H. MacDonald, Arthur Lismer and Tom Thomson are connected with this group. They were all of them moved by the natural beauty of the country and had a desire to represent it in their own way. The Canadian backwoods inspired them. The first public manifestation of the movement was in the 1912 exhibition in Toronto.

"In the next year there was published in the year-book of the Toronto Arts and Letters Club a statement that 'our art will never hold a commanding position until we are stirred by big emotions born of our own landscape—and held to patient and persistent endeavor by the pioneer spirit which animated the explorers of early Canada.'

"Pictures were painted. Ideas as to technique were discussed. The decorative quality was emphasized. The artists attempted to translate the peculiar rhythms and masses of the Canadian landscapes onto their canvases. The combination of artists who carried through this intention was called the Group of Seven. They held out against the adverse opinion of the press.

"Now that the movement has become somewhat entrenched it has brought many admirers and enthusiasts to itself. The exhibits have begun to travel to England and the United States."

teach a sculptor what is castable or how to design for bronze.

"2.—The secret of a suitable treatment in any art is an intimate knowledge of the medium itself. Stone speaks to the sculptor while he is planning a group for carved stone. The vision of metal running like a liquid is in his mind while he designs for bronze. Much that passes for a perfect bronze treatment is only a perfect clay treatment. Clay is only a means to an end and its characteristics should not be the aim in perpetuating a form in bronze. The beauty of bronze cannot be gained by merely reproducing clay."

When Mr. Dawson returns to Scotland, the work of bronze casting and sculpture in the Santa Barbara School of the Arts is to be carried on by Mr. Amory Simons, pupil of Rodin, and himself an experienced sculptor and bronze caster.



## Detroit Hails Its Annual as "Modernist"



"Spring," by W. G. Sesser. Winner of the highest honor at the Michigan show, the Scarab Club medal

Detroit's big local art event, the "Annual Exhibition for Michigan Painters," held at the Institute of Arts under the direction of the Scarab Club, is declared to be even more modernist in its tendencies than the one last year. It reflects Detroit's own taste, Florence Davies says in the *News*.

When called upon by Miss Davies to comment on the "modernism" of the exhibition, Dr. W. R. Valentiner, director of the Detroit Institute of Arts and famous expert on old masters, said:

"When it comes to 'conservative' and 'modern,' the terms are much abused and much overworked. What we need to look for is not the method by which a thing is produced, but what it expresses. A painting which tells us that the artist is sensitive to beauty and which is touched with imagination is a good painting whether you call it conservative or modern.

"But," added Dr. Valentiner, "it is strange that the American people find it so hard to understand the modern movement. For what many of the moderns are trying to do is to express movement, and imagination and emotion. Now our newspaper artists in America do that all the time and do it well. The American cartoonists and the men who make what you call 'the funnies' excel in this field. Probably nowhere else is this sort of thing done so well as in America. Yet no one complains because a newspaper artist draws a cartoon and departs from actual representation. When he does distort a figure, no one thinks that it is because he doesn't know how to draw, for many of these newspaper artists are excellent draughtsmen. Instead, it is because he wishes to emphasize a certain idea or to express motion, or imagination. This he does with great swiftness and gayety. I always look at these funny strips and think them most amusing and really very clever.

"But the moment a serious artist uses something of the same method to express motion, or to register a mood, the moment he uses a little imagination, many of those who call themselves conservative find it hard to accept him. After all, imagination is the great thing. A work of art without it, is only a clever piece of craftsmanship." George H. McCrossen, art critic of the *Free Press*, outspokenly takes the modernist side, and is very happy.

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| Keith      | Smith    |
| Ziem       | Rix      |
| Bunce      | Bricher  |
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**Running a Long Gamut in Masterpieces**

There was something to please almost everybody in the loan exhibition at the Reinhardt Galleries, New York, which bore the title "From El Greco and Rembrandt to Cezanne and Matisse." There was even a gamut of sentiment, from the romantic Picasso, "Two Figures," reproduced herewith, to the tragic "Lucretia" of Rembrandt, reproduced in the last number of THE ART DIGEST, and the austere El Greco. Concerning the latter, a "Portrait of a Nobleman," the *Post* said:

"There is such concentration on the head with its dramatic accents of black and white and its marvelous directness of modeling that one might expect to feel the interest of the painting ended there were it not for the insistence of the design that will not let you off so speedily."

Concerning "Lucretia," the *Times* said: "There are few indeed with soul so dead as not to thrill at the sight of this picture, painted with all the breadth and authority of the artist's old age. Rembrandt was 63 when he died and his art was at its zenith. Into this painting he threw with his boldest gesture the elements of his mature genius. The 'old household stuff and wonderful rags,' the gleaming jewels and golden chains, to which he clung with his curious, intense love of splendor, are used in this painting with the casual ease of his ironic later years. Life was mocking his love of

*"Two Figures," by Picasso*

the material, and in his turn he mocked those who judged him dependent upon his hoarded treasures."

Both the El Greco and the Rembrandt are recent discoveries, and were lent by the collector Herschel V. Jones.

**New York Season**

The most significant exhibition of the fortnight in New York has been the big display of Swedish decorative arts at the Metropolitan Museum—significant not so much for the objects shown as for the fact of their being. Sweden perhaps leads the world in the movement to put art and beauty into objects of manufacture. The government, the manufacturers and the artists of the nation put their heads together in an effort to meet the requirements of the machine age; and this fact is fraught with significance for America.

"Swedish design gives no evidence of being modern merely to be modern," says Helen Appleton Read in the *Brooklyn Eagle*. "Its forms are the logical outgrowth of new living conditions, new industrial systems and new ideals of beauty. . . . The venerable handicraft societies played an important part in developing the movement. They preached the gospel that the new designs should reflect the spirit of the age and be suitable for machine production, and that it was the height of absurdity to expect a machine to copy the distinctive quality of handmade work. They also pointed out the fact that Sweden had a distinctive native tradition in the applied arts, and that designs which were developed from these national motives would be sounder and more popular than those that were superimposed or entirely original."

"The collection comprises glass, china, textiles, rugs, silver and pewter ware, furniture and wrought iron. The objects are arranged on stands covered with rose velvet, which makes an effective background for the predominating gray tones of the glass and metal ware. Rugs are hung on the walls and furniture placed about the sides of the gallery."

The curator of decorative arts at the

Metropolitan Museum, Mr. Breck, says in his introduction to the catalogue:

"Our age is too rich in new meanings and new endeavors to be imprisoned in the forms of other days. The achievement of pure beauty—the constant factor in esthetic experience—must be enriched with intellectual associations significant of our own times if modern art is to yield a full measure of enjoyment. We may surround ourselves with the flotsam and the jetsam of the ages, but no erudition, however profound, no romantic craving, however desirous, can ever make us see the relics of the past with the eyes of those for whom they were made. . . . If art is to be a vital part of our lives it must reflect our deepest interest. And surely a sentimental antiquarian, flitting from one historic style to another, is not the sole or the most profound interest of our generation."

\* \* \*

C. Paul Jennewein had a (literally) brilliant exhibition of sculpture at the Grand Central Galleries, and the *Herald Tribune* and the *Sun*, at opposite poles in art, were as one in its praise. Mr. Henry McBride of the *Sun* was thoroughly himself as he poked a bit of fun at Philadelphia. Asserting that the principal item in the exhibit is an ornament for a public building there, he says:

"This is nothing less than a proposed pediment over the main entrance to the new Museum of Art, and it is in brilliant color. Zeus, Aphrodite, Theseus, Adonis, Eros and the other Greek personages who figure in the composition, do not wear much in the way of garments, but such as they have are in the most brilliant hues imaginable, and still further set off by the cobalt background of the pediment. Such a gay chief d'oeuvre has not been seen this many a year, and it will simply be the making of Philadelphia, if it ever arrives at being



placed in position, but—and already you have guessed it—the fates are making trouble for it.

"Was it not ever thus? Wagner at the court of King Ludwig, Michelangelo scheming for the tomb of Julius, Heine writing lyrics upon his bed of pain! Was it easy for them? I should say not. Neither is it easy for C. Paul Jennewein. He has dreamed of making the west pediment of the Philadelphia Museum as striking as anything we know of in old Greece. He has been to Greece and gathered data upon the spot.

"It would be delightful to have Jennewein's colored sculptures blazing away in a brilliant summer's sun, could the fates but permit it, and I dare say more New Yorkers passing through Philadelphia on their way to Washington or Los Angeles, would stop off to see it than stopped off to see the Sesqui."

\* \* \*

Henry Lee McFee, holding his first one-man show at the Rehn Galleries, arrived both in critical estimation and in material success, judging by the red disks pasted on the pictures by the dealer. The *Times* said of the exhibition, which consisted mainly of still life subjects:

"The general effect is of an art that has been nourished in solitude by profound investigation. None of the canvases bears the stamp of labor. Each grows naturally and organically. The forms are bounded by contours instinct with vitality and the color beats with a deep pulse. In looking at the composition you think with amazement of the life with which it is possible to endow inanimate objects."

Margaret Breuning in the *Post* said:

"Would any one but McFee undertake to paint his still life of 'Phlox and Petunias'? Here is a mass of flowers so thick and solid that one feels a finger could be thrust into their dense mass. Each blossom is carefully realized in its texture, its contours, its peculiar character of growth and flowering, yet the whole closely packed bouquet, in its curiously grooved vase, is but an element of exquisitely balanced design in which there is not a note accounted for or which could be dispensed with to attain this plastic unity."

\* \* \*

Walt Kuhn has held a big exhibition at the Grand Central Art Galleries, and Henry McBride in the *Sun* said: "Henceforth I shall rate Walt Kuhn higher as an American painter. His painting is vigorous, manly and decorative. He deals in large planes and the large galleries help him considerably."

However, Mr. McBride finds some fault: "If an astute Japanese were shown the work and asked what country it came from he would reply, 'France,' and he would be right. There are no mental reflections in it from the life around us that I, with the best will in the world, can discover. However, Walt Kuhn is not an isolated sinner in this respect, and so he should not be unduly penalized. The passion that American artists acquired two generations ago for painting in the European manner is a most curious one, but it still persists. Walt Kuhn shouldn't paint so much in the style of Matisse as he does, and the late William M. Chase should not have adopted stylisms from Madrazo and Fortuny as he did."

Forbes Watson in the *World* says:

## The Metropolitan Acquires a Roy Brown



"Maine Ledges," by Roy Brown, N. A. Purchased by the Metropolitan Museum of Art for its permanent collection from the Grand Central Art Galleries, N. Y.

"All sorts of different aspects of life have aroused his curiosity with the result that still lifes, landscapes, portraits, compositions with many figures, adorn the walls of the two rooms that contain his exhibition. Their outstanding quality is the

quality that conveys to the spectator that the artist has experienced a living sensation and that his paintings are born out of this sensation and not merely manufactured in the desire to carry on the trade of being a painter."

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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Montevallo, Ala.

ALABAMA COLLEGE—

Feb. 10-24—Paintings from Metropolitan Museum.

Laguna Beach, Cal.

LAGUNA BEACH ART ASSOCIATION—

Feb.—Paintings by Laguna artists.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.

Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.

March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins; Valeri DeMari; Petrella de Bogni; Preston Harrison collection modern French art.

April—Annual exhibition, painters and sculptors; "The Twenty," modern Europeans; sculpture, Cristadore, Porter, Scarpitta.

May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

AINSLIE GALLERIES (BARKER BROS.)—

Feb. 1-17—Paintings, Maynard Dixon.

March—Colin Campbell Cooper; Contemporary Californians.

April—Jack Frost.

May—Orrin White.

BALTIMORE SALON—

Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.

Feb. 14-March 5—Kathryn Woodman Leighton.

March 7-26—Jack Wilkinson Smith.

March 28-April 16—Clyde Forsythe.

April 18-May 7—Aaron Kilpatrick.

May 9-28—Barse Miller.

CANNELL AND CHAFFIN—

Feb.—Paintings by William Ritschel.

March—Water colors, Marion Kavanagh Wach-

tel; paintings, Orrin White.

April—Paintings, Hovsep Pushman.

Oakland, Cal.

OAKLAND ART GALLERY—

Feb.—Fifth Annual Exhibition.

March—Paintings, "Society of Six."

April—Paintings, Zubiaurre brothers.

May—Macdonald Wright; Russell.

June—Walrich pottery.

July—Paintings, Paul A. Schmitt, Vernon Jay

Morse, Charles H. Shockley.

Pasadena, Cal.

PASADENA ART INSTITUTE—

Feb.—Exhibition by Pasadena Artists.

March—John Hubbard Rich; David Tausky, J.

Stephen Ward.

April—Louise Hovey Sharp, Franz Bischoff,

Evelyna Nann Miller, Adam Emory Albright,

Marie Kendall.

May—Joseph Birren, C. H. Benjamin, John

Christopher Smith.

GRACE NICHOLSON'S GALLERIES—

Feb.—Ettore Caser, Lawrence Mazzanovich, Ar-

thur Spear, Marie Kendall; old masters;

Persian art.

March—Zarh Pritchard; Chinese and Persian

art.

April 15-30—Goodspeed collection, old maps.

May—Tibetan collection; Chinese fan paintings.

San Diego, Cal.

FINE ARTS GALLERY—

Feb.—2nd annual exhibition, Southern Cal. ar-

tists; paintings, E. E. Garnsey; Clarence

White photographs.

March—Mrs. Jesse C. Locke memorial; Spanish

and American etchings from Keppel's.

March—Spanish and American etchings.

April—Woodcut designs, Gordon Craig; oriental

rugs; stage decorations.

April—Oriental art; wood cuts, Gordon Craig;

stage decorations.

May—Oriental rugs; paintings, Henrietta Shore.

San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR

Feb.—Paintings, Emile Rene Menard; prints,

J. Blanding Sloan.

March—Persian exhibition.

April—Paintings, Eugen Neuhaus.

BOHEMIAN CLUB—

Feb. 12-26—Annual exhibition by artist mem-

bers.

GALERIE BEAUX ARTS—

Feb. 4-18—Paintings, Smith O'Brien; group ex-

hibition by members.

GUMP GALLERIES—

Feb. 14-March 5—Paintings, Zubiaurre brothers.

Denver, Col.

DENVER ART MUSEUM—

Feb.—Church art; art for children.

March—Japanese prints; coinage.

April—Persian pottery.

Hartford, Conn.

WADSWORTH ATHENEUM—

Jan. 17-Feb. 14—The 1926 accessions.

Middletown, Conn.

WESLEYAN UNIVERSITY—

Feb. 10-24—Etchings and wood block prints.

Washington, D. C.

CORCORAN GALLERY OF ART—

Jan. 23-Feb. 20—36th annual exhibition, Society

of Washington Artists.

U. S. NATIONAL MUSEUM—

To Feb. 26—Etchings, Huc-Mazelet Luquiens.

Feb. 28-March 26—Drypoints and lithographs,

Chauncey F. Ryder.

March 28-April 23—Etchings, Lee Sturgis.

April 25-May 21—Lithographs, Bolton Brown.

GORDON DUNTHORNE—

Feb. 1-12—Paintings, Lilla Cabot Perry; draw-

ings of Washington, Marion Lane.

Feb. 16-March 5—Etchings of trees.

March 9-26—Water colors, Paul Gustin.

March 30-April 16—Joseph Pennell.

VEERHOFF GALLERIES—

Feb. 7-19—Water colors, H. R. B. Donne.

Jacksonville, Fla.

FINE ARTS' SOCIETY—

April 1-8—Exhibition, Southern States Art

League.

Gainesville, Fla.

ASSOCIATION OF FINE ARTS—

March 13-28—Exhibit, Southern States Art

League.

Orlando, Fla.

ORLANDO ART ASSOCIATION—

Feb.—Nina Waldick.

March—Exhibit, Southern States Art League.

Tallahassee, Fla.

FLORIDA STATE COLLEGE FOR WOMEN—

March 4-10—Exhibit, Southern States Art

League.

Tampa, Fla.

SOUTH FLORIDA FAIR—

Feb. 1-15—30 paintings by contemporary Amer-

ican artists (A. F. of A.); exhibit, Southern

States Art League.

Atlanta, Ga.

ATLANTA ART ASSN (HIGH MUSEUM)—

Feb. 13-27—Paintings, miniatures, Lucy Stan-

ton.

Undetermined—Annual Spring local competitive

exhibition.

Savannah, Ga.

TELFAIR ACADEMY, ARTS AND SCIENCES

Feb. 1-14—Paintings, William Chadwick.

Feb. 14-28—Old lace and silver.

March 1-21—Paintings by five artists (A. F.

of A.).

April—Savannah Art Club.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

Jan. 27-March 8—Chicago Society of Etchers.

Feb. 3-March 8—31st annual exhibition, Ar-

tists of Chicago and Vicinity.

March 15-April 17—Exhibition, auspices Arts

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April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

June 7-21—Work of School of the Art Institute.

June 25-Aug. 1—Chicago Architectural Exhibition League.

July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

#### ARTS CLUB OF CHICAGO—

Feb. 1-15—Biddle; Braque; Picasso.

Feb. 17-27—Laufman; Albert Bloch.

Feb. 3-March 8—Chardin.

March 4-16—"50 Prints of the Year."

March 15-April 17—Walt Kuhn.

April 28-May 30—Redon.

#### CHICAGO GALLERIES ASSOCIATION—

Feb. 2-19—Stark Davis, Roy Collins, Randolph La Salle Coats.

Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.

March 15-April 2—Charles Dahlgreen, Frank V. Dudley.

April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

#### MARSHALL FIELD GALLERIES—

To Feb. 12—Third Annual Hoosier Salon.

#### GAULOIS GALLERIES—

To Feb. 14—Edgar Cameron.

Feb. 15-28—Burlinck, Cickowsky, Kostrini, Reznikoff.

#### HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

#### Decatur, Ill.

#### DECATUR ART INSTITUTE—

Feb.—Paintings, Henry S. Eddy.

March—Women Painters and Sculptors Soc.

April—Group from Newhouse Galleries.

#### Jacksonville, Ill.

#### ART ASSOCIATION OF JACKSONVILLE—

Feb. 14-28—A. F. of A. water color rotary.

#### Springfield, Ill.

#### SPRINGFIELD ART ASSOCIATION—

Feb.—Paintings by California Artists.

March—Stained glass by Charles Connick.

April—Adams, Garber, Higgins, Scudder.

#### Fort Wayne, Ind.

#### FORT WAYNE MUSEUM—

March—Water colors, Ohio artists.

April—Paintings by Richmond, Ind., artists.

May—Adams, Garber, Higgins, Scudder.

June—Fort Wayne Art School exhibit.

#### Indianapolis, Ind.

#### JOHN HERRON ART INSTITUTE—

Feb.—Indiana Society of Architects. Claude Bragdon's theatrical designs.

March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."

Apr.—Ritschel; Bohm; French drawings, litho's.

#### THE H. LIEBER CO.—

To Feb. 6—Paintings by R. C. Selfridge.

Feb. 7-26—Paintings by Walter Ufer.

#### Emporia, Kan.

#### KANSAS STATE TEACHERS' COLLEGE—

Feb. 10-24—Paintings lent by Metropolitan Museum; interior decoration; prints and etchings from A. F. of A.

#### Wichita, Kan.

#### WICHITA ART ASSOCIATION—

Feb.—Water colors, Birges Sandzen.

March—Print Makers Society of Cal.

April—Cornelius and Jessie Arms Botke.

#### New Orleans, La.

#### ISAAC DELGADO MUSEUM—

Feb.—Landscapes, Theodore J. Morgan.

March—26th ann'l show, Art Ass'n of N. O.

May—Exhibition, Southern States Art League.

#### ARTS AND CRAFTS CLUB—

To Feb. 12—Paintings, Dan Whitney, Carrie Wogan Duriere; woodblocks, Knute Heldner; lithographs, Campbell Mackie; sculpture, Jacob Epstein.

Feb. 12-March 5—Etchings, Laurent.

March 6-26—Etchings, Kissel.

March 27-April 16—The Zorachs.

April 17-May 7—Maurice Braun.

May 8-28—Exhibition, Benjamin prize.

May 29-June 18—Exhibition by members.

#### Portland, Me.

#### SWEAT MEMORIAL MUSEUM—

March—Annual Photographic Salon.

April—Annual exhibition, oils, water colors, pastels.

#### Baltimore, Md.

#### BALTIMORE MUSEUM OF ART—

Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.

March 8-April 3—Paintings, Ernest L. Blumen-schein.

April 5-May 1—Modern American paintings from Duncan Phillips Collection.

April 16-May 12—Fifty prints of the year.

May 3-29—Bellows memorial exhibition.

May 14-June 5—Fifty books and Printing for Commerce.

#### MARYLAND INSTITUTE—

Feb. 2-16—Paintings, Kirkland C. Buck, Lawrence W. Sagle.

Feb. 7-21—Paintings, Charles H. Walther.

Feb.-March—Paintings, Lucas collection.

Feb. 23-March 9—A. Henry Nordhausen.

March 15-30—Saul Raskin.

#### WALTERS ART GALLERIES—

To April 30—New accessions and permanent collections.

#### Amherst, Mass.

#### AMHERST COLLEGE—

Feb. 10-24—Brooklyn Society of Etchers; paintings from Metropolitan Museum.

#### MASSACHUSETTS AGRICULTURAL COLLEGE—

Feb.—Colorwood blocks, A. Rigden Read.

#### Boston, Mass.

#### MUSEUM OF FINE ARTS—

Feb. 2-23—Juliana Cheney Edwards col. of paintings.

March 1-20—Society of Arts and Crafts.

Apr. 6-19—Paintings, Copley Society.

#### BOSTON ART CLUB—

Feb. 2-26—Paintings by California artists.

March 2-19—Paintings, Leon Kroll and Ernest Fiene.

#### SOCIETY OF INDEPENDENT ARTISTS—

Jan. 16-Feb. 6—First annual exhibit at 40 Joy St.

#### SOCIETY OF ARTS AND CRAFTS—

Feb. 3-16—Photographers' Guild.

March 30-April 13—Wax miniatures, Ruth Burke; collection old waxes.

#### CASSON GALLERIES—

Feb.—Old masters; paintings, Carl Rungius; sporting prints.

March—Paintings, Mildred Burrage, Isabel Tuttle; etchings, H. E. Tuttle.

#### HORTICULTURAL HALL—

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

#### GOODSPEED'S BOOK SHOP—

Feb. 7-19—Etchings, Arthur W. Heintzelman.

Feb. 21-March 5—Japanese color prints.

#### GUILD OF BOSTON ARTISTS—

Jan. 19-Feb. 8—Water colors, Sarah C. Sears.

Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.

Feb. 7-19—Paintings, George L. Noyes.

Feb. 9-March 1—Water colors, Aiden L. Ripley.

March 7-19—Sculpture, Cyrus E. Dallin.

March 21-April 2—Paintings, Gertrude Fiske.

April 4-16—Paintings, Charles Hopkinson.

April 18-30—Paintings, Ernest L. Major.

#### DOLL & RICHARDS—

Jan. 26-Feb. 8—Water colors, Jean J. Haffner.

Feb. 9-22—Paintings, John Lavalley.

Feb. 16-March 1—Water colors, Marian Pea-

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body.  
 March 9-22—Water colors, Charles Hovey Pepper.  
 March 23-April 5—Water colors, Dodge Mack-night.  
**ST. BOTOLPH CLUB—**  
 Feb.—General exhibition.  
**VOSE GALLERIES—**  
 Feb. 14-26—Boston Society of Water Color Painters.

### Hingham Centre, Mass.

**THE PRINT CORNER—**  
 Feb.—Etchings and wood blocks.

### Springfield, Mass.

**JAMES G. GILL GALLERIES—**  
 Feb.—March—Selected paintings.

### Wellesley College, Mass.

**FARNSWORTH MUSEUM—**  
 March—Etchings by Lucy Dodd Ramberg.

### Worcester, Mass.

**WORCESTER ART MUSEUM—**  
 Feb. 6-27—"Historic Development of American Painting." "Historic Development of the Japanese Print."  
 March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

### Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**  
 Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY—**  
 Jan. 24-Feb. 7—Henry R. Poore.

### Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**  
 Feb.—New York Society of Painters; paintings, local amateur artists.  
 March—Paintings from Chicago Art Institute's annual American show.  
 April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
 May—Paintings, Tunis Ponsen; group of American painters.

### Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**  
 Feb.—New York Society of Painters.  
 March—Paintings from Chicago's 39th annual.  
 April—Paintings, Henry S. Eddy.

### St. Paul, Minn.

**STEVENS ART GALLERY—**  
 Feb.—Flower paintings, Mrs. Barnes.

### Cleveland, Miss.

**WOMAN'S CLUB—**  
 April 12-19—Exhibit, Southern States Art League.

### Kansas City, Mo.

**CONRAD HUG GALLERIES—**  
 Feb. 1-14—Joseph Birren.  
 Feb. 15-28—Ward Lockwood.

**FINDLAY ART GALLERIES—**  
 Feb. 7-20—Paintings, Charles M. Russell and Frederic Remington; etchings, Frank W. Benson.  
 Feb. 21-March 6—17th and 18th C. Old Masters.  
 March 7-21—Etchings, Frank Brangwyn.

### St. Louis, Mo.

**CITY ART MUSEUM—**  
 Feb.—Max Bohm memorial; William Ritschel.  
 March—Paintings by George Bellows.  
 April—Students, St. Louis School of Fine Arts.  
 May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.  
 May—Exhibition of coins.  
 May and June—Cornelius and Jessie Arms Botke.

**ST. LOUIS ARTISTS' GUILD—**  
 Jan. 15-Feb. 16—Post-Dispatch black-and-white competition, St. Louis scenes.  
 Feb. 16-March 15—Exhibition, E. O. Thalinger.  
 Feb. 1-15—Screens, panels, Roy MacNicol.  
 Feb. 16-March 15—Wm. M. Chase exhibition.

**SHORTRIDGE GALLERY—**  
 Feb.—Paintings, George Ames Aldrich.  
 March—Paintings, Henry R. Poore.

### Lincoln, Neb.

**UNIVERSITY OF NEBRASKA GALLERY—**  
 March 18-April 1—Paintings from Metropolitan Museum.  
 April—Norwegian paintings, W. H. Singer.  
**NEBRASKA ART ASSOCIATION—**  
 Feb. 9-March 13—American art from Chicago Art Institute.

### Omaha, Neb.

**ART INSTITUTE OF OMAHA—**  
 Feb.—Botke decorative panels; Maillol sculpture.  
 March—Albert Gos; Ethel Mundy.

### Manchester, N. H.

**INSTITUTE OF ARTS AND SCIENCES—**  
 Feb.—American costume silks.

### Montclair, N. J.

**MONTCLAIR ART MUSEUM—**  
 Feb.—Water colors, Addison Burbank.

### Newark, N. J.

**NEWARK MUSEUM—**  
 Feb.—Ballard collection, oriental rugs.  
 March—Loan exhibit, The Contemporary.  
 April—Modern American paintings and sculpture.  
 June—J. Ackerman Coles bequest.

### Santa Fe, N. M.

**MUSEUM OF NEW MEXICO—**  
 Feb.—Prints, Gustav Baumann; winter landscapes, Sheldon Parsons.

### Albany, N. Y.

**INSTITUTE OF HISTORY AND ART—**  
 Jan 18-Feb. 10—Contemporary Spanish paintings.  
 Feb. 7-27—Water colors, Alice R. Huger Smith.  
 March 1-15—Etchings, George T. Plowman.

### Brooklyn, N. Y.

**BROOKLYN MUSEUM—**  
 Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings; paintings, Gustaf Adolph Fjaestad; woodcuts; Gordon Craig.

**BKN. SOCIETY MINIATURES PAINTERS—**  
 March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**  
 Jan. 27-Feb. 16—"The Painters and Sculptors."  
 Feb. 22-March 11—Marines, Whitney Hubbard.  
 March 3-24—"Fifty Books of the Year."  
 March 30-April 27—Bkn. Society of Artists.

### Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**  
 Feb.—International Modern Exhibition.  
 April 24-June 19—Selected American paintings.

### Elmira, N. Y.

**ARNOT ART GALLERY—**  
 Feb.—Etchings by Alfred Huty.  
 March—Student work from Chester Springs Summer School.  
 April—Water color exhibition.

### New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**  
 Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.  
 Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.  
 March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**  
 Jan. 18-Feb. 27—Swedish contemporary decorative arts.

Feb. and March—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints); Carnarvon collection of Egyptian art.  
 March 15-Apr. 24—American miniatures.

**GRAND CENTRAL PALACE—**  
 Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**  
 Jan.-Feb.—Mary Cassatt's drypoints and color prints; Isaac John Greenwood Collection; Seymour Haden Collection.

**THE ART CENTER—**  
 Feb. 1-15—Paintings, C. Peter Helck, Charles N. Sarka, Edwin B. Child.  
 Feb. 1-26—Commercial printing, American Institute of Graphic Arts.  
 Feb. 15-28—Paintings, Caroline Van H. Bean; craftwork, Art Alliance of America; "Coffee House Sketchers," Howard Simon.  
 Feb. 15-March 7—Paintings, group of Japanese artists.

March 1-15—Water colors and sculpture, Gwendolyn Williams; paintings, Mrs. G. D. Cole.  
 April 1-15—Competitive cover designs for House Beautiful.

April 18-30—Textiles, Art Alliance.  
 April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.  
 June—International Salon of Photography; painting and sculpture, Art Alliance members.

**MUNICIPAL ART GALLERY—**  
 Jan 9-Feb. 14—An. exhibition, Ass'n for Culture.  
 Feb. 19-Mch. 6—"The Painters and Sculptors."  
 March 6-25—Students' poster contest exhibition.  
 March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.  
 April 25-May 16—Interior decoration designs.  
 May 16-June 16—Originals, magazine illustrations.

**MUSEUM OF FRENCH ART—**  
 To Feb. 19—"Napoleon I and L'Aiglon.

**SOCIETY OF INDEPENDENT ARTISTS—**  
 March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**CORONA MUNDI (Roerich Museum)—**  
 To Feb. 17—Old masters of the Italian, Dutch, Flemish and French schools.  
 Feb. 5-March 1—American Indian paintings.  
 Feb. 20-April 1—International art exhibition.  
 April 1-May 1—Drawings by Old Masters.

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**BRONX AEOLIAN HALL—**  
March 1-10—Annual Spring Exhibition, Bronx Artists Guild.

**NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**  
March 27-April 11—Margaret Law.  
April 18-May 3—Mrs. George B. Torrey.

**SALMAGUNDI CLUB—**  
Feb. 11-March 4—Annual oil exhibition.  
March 12-30—Annual water color show.  
May 8-Oct. 15—Annual summer exhibition.

**MACBETH GALLERIES—**  
Feb. 1-14—28th annual exhibition, American Society of Miniature Painters; paintings by Frank W. Benson.  
Feb. 15-28—Paintings by Chauncey F. Ryder.  
March 1-14—Paintings, Guild of Boston Artists; water colors, Aiden L. Ripley.  
March 15-28—Paintings, Malcolm Parcell.

**KNOEDLER GALLERIES—**  
To Feb. 12—Line portraits from Durer (1519) to Gaillard (1884).

**EHRRICH GALLERIES—**  
Feb. 1-19—Paintings, sculpture, Warren Wheelock.

**DUDENSING GALLERIES—**  
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.  
Feb. 14-March 5—Paintings, Clarence Johnson.  
March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.  
March 28-April 16—Thelma Cudlipp Grosvenor.  
April 18-May 7—Paintings, Zubiaurre brothers.

**AINSLIE GALLERIES—**  
Feb. 1-15—Portraits by T. C. Cole; European paintings, Carl A. Brandien.  
Feb. 15-28—Portraits by Louise Crow.  
March 15-30—Portraits, Jere Raymond Wickwire; sculpture, Clara Lathrop Strong.

**BABCOCK GALLERIES—**  
To Feb. 12—Paintings by Charles P. Gruppe.  
Feb. 14-26—Water colors, Herbert Meyer.  
Feb. 28-March 12—Paintings, Henry S. Eddy.  
March 14-26—Paintings, Benjamin Cratz.

**KRAUSHAAR GALLERIES—**  
To Feb. 22—Drawings, lithographs and etchings by Daumier, Toulouse-Lautrec, Forain and Guys.  
Jan. 24-Feb. 12—Paintings by Paul Burlin.

**GAINSBOROUGH GALLERIES—**  
To Feb. 10—Portraits by Carl Schenker.  
Feb. 10-March 10—Nicolai St. Abracheff.

**THE DUVEEN GALLERIES—**  
To Jan 22—Portraits, Frank O. Salisbury.

**ARTHUR ACKERMAN & SON—**  
Feb.—Aquatints and etchings, Laura Knight.

**FREDERICK KEPPEL & CO.—**  
Feb. 12-28—15th and 16th C. woodcuts.  
March—Etchings by J. Alden Weir.

**HOLT GALLERY—**  
Jan. 22-Feb. 11—Paintings, E. Maxwell Albert.  
Feb. 14-26—Paintings, Marie B. Kendall; water colors, Belle Cady White.  
March 1-14—Paintings, Nell C. Jones, Eugene Jones.  
March 16-April 6—Paintings, Jean Jacques Pfister.

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**ARDEN STUDIOS—**  
Feb.—Caricatures, Santoya Hidalgo.  
March—Needle & Bobbin Club.  
April-June—N. Y. Chapter, American Society of Landscape Architects.

**GRAND CENTRAL GALLERIES—**  
Jan 20-Feb. 9—Paintings, Walt Kuhn.  
Feb. 7-19—Paintings, E. L. Blumenschein.  
Feb. 23-March 8—Paintings, Edward H. Pott-hast.

**INTIMATE GALLERY (Anderson's)—**  
To Feb. 27—Forty new paintings by Georgia O'Keefe.

**THE NEW GALLERY—**  
Feb. 12-26—Mural paintings, "The History of America," by Thomas H. Benton.  
Feb. 28-March 12—Paintings by Donghi.  
March 14-30—Paintings by Sydney Laufman.

**FERARGIL GALLERY—**  
Jan. 24-Feb. 7—Paintings by American Indians; water colors, Arthur B. Davies.  
Feb. 7-28—Hunt Diederich.  
March 1-14—Memorial show, William M. Chase; Rodin sculpture.  
March 14-28—Randall Davey; garden sculpture.

**THE GALLERY OF P. JACKSON HIGGS—**  
Feb.—March—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

**WEYHE GALLERY—**  
Feb. 7-19—Water colors by Homer Boss.  
Feb. 21-March 5—Paintings and drawings by Emil Ganso.  
Feb. 21-March 12—Sculpture, Roy Sheldon.

**N. Y. LEAGUE FOR HARD OF HEARING—**  
Feb.—Landscapes, Natalie Peck.

**ARTISTS GALLERY—**  
Feb. 7-26—Paintings, Judson Smith.  
Feb. 28-March 19—Paintings, John Carroll.  
March 21-April 12—Paintings, Herman More.

**THE POTTERS' SHOP—**  
To Feb. 8—New majolicas, H. Varnum Poor.

**SOCIETY OF ARTS AND CRAFTS—**  
March 1-10—Photographers' Guild.  
April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

**LEXINGTON GALLERY—**  
Jan. 17-Feb. 17—Paintings, Anita Ahlberg.

Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
Feb. 7-14—Douglas Volk's portrait of Lincoln.

**MECHANICS INSTITUTE—**  
Feb.—Wood blocks, Elizabeth Keith; drawings, Lilian Westcott Hale.

Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
Feb.—Modern wood block prints.  
March—Intern'l water color exhibition.  
April—Canadian painters, 60 canvases.  
May—Paintings by Emma Ciardi.  
June—Adams, Garber, Higgins, Scudder.

Greensborough, N. C.

**N. C. COLLEGE FOR WOMEN—**  
Feb. 10-24—Contemporary American artists.

New Berne, N. C.

**ART STUDY CLUB—**  
Feb. 23-28—Exhibit, Southern States Art League.

Akron, O.

**AKRON ART INSTITUTE—**  
Feb.—Exhibition, Adams, Garber, Higgins.  
March—Paintings, Delaware River Artists; etchings, Dayton Society of Artists.  
Mch.—Dayton Soc. of Artists; Del. River Artists.  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists and craftsmen.  
June—Paintings by Cleveland Artists.

Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
Feb.—Art for children; European picture books.  
March—Work of Ohio-born women.  
May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES—**  
Feb. 14-26—Paintings by Reginald Grooms.  
Feb. 28-March 12—Paintings by Frank Myers.

**TRAXEL GALLERIES—**  
To Feb. 12—Cincinnati Women's Art Club.  
Feb. 14-26—Paintings by American artists.  
March 21-April 2—Bessie Hoover Wessel and H. H. Wessel.

Cleveland, O.

**CLEVELAND MUSEUM—**  
Jan. 4—Feb. 14—For'n section Carnegie Int'n'l.  
May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
June—Contemporary American paintings.

**KORNER & WOOD CO.—**  
Feb.—Marbles and bronzes, Max Kalish.

Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.  
March—Paintings from the Sesqui-Centennial; exhibit, Cleveland School of Art.

April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.  
May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

Dayton, O.

**DAYTON ART INSTITUTE—**  
Jan. 25-Feb. 18—Loan show, portraits of Daytonians.  
Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.  
Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.  
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
March 16-April 6—Institute Teachers Exhibit.  
Apr. 6-24—Swiss pictures, Albert Goss.  
April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.  
April 26-May 20—Paintings, Ernest L. Blumen-schein.  
May 21-25—Saturday School exhibit.  
May 27-June 5—Students' exhibit.  
June 7-28—N. Y. Society of Painters.

Toledo, O.

**TOLEDO MUSEUM OF ART—**  
Feb.—Dewitt and Douglass Parshall; Ohio water

## CLIVETTE

Exhibition concluding February 5th of paintings that have stirred and amazed the world of art; 70 already sold; \$5,000 refused for one that sold the first day for \$1,500. At close of exhibition the prices will be advanced, but during exhibition wonderful pictures may be had for \$200.

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color show; Toledo Camera Club.  
 March—Canadian artists.  
 April—Ninth annual Toledo exhibition.  
 June-Aug.—15th an. exhibit, American paintings.  
**MOHR GALLERIES—**  
 Feb. 15-March 1—Harry Leith-Ross.  
 March 15-April 1—Henry R. Poore.  
 April 1-15—The Athena Club.  
 April 15-30—Sidney Laufman.

### Youngstown, O.

**BUTLER ART INSTITUTE—**  
 Feb.—Annual exhibition, Mahoning Society of Painters.  
 March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.  
 April—Ohio-born women artists.  
 May—Samplers shown by Youngstown Federation of Womens Clubs.

### Portland, Ore.

**PORTLAND ART ASSOCIATION—**  
 Feb.—Paintings by Thomas Eakins.  
 March—Elinor Merrill collection of textiles.  
 April—Color prints of paintings by Manet, Degas, Cezanne, Van Gogh, Gauguin.  
 May—Art from Portland schools.  
 June—"Art for Children."

### Erie, Pa.

**ART CLUB OF ERIE—**  
 Feb.—Exhibition, prints.  
 March—Exhibition, Erie Artists.

### Harrisburg, Pa.

**ART ASSOCIATION OF HARRISBURG—**  
 Feb.—Original illustrations (A. F. of A.).

### Philadelphia, Pa.

**PENN. ACADEMY OF THE FINE ARTS—**  
 Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.  
**PHILADELPHIA ART ALLIANCE—**  
 Feb.—Etchings, block prints, lithographs by prominent American print-makers; paintings and sculpture by contemporary American artists.  
 March—New York Society of Illustrators.  
 March 26-April 2—Mementos of Beethoven.  
 March 29-April 19—Drawings and sketches by the T-Square Club and Philadelphia Branch of the American Institute of Architects.  
 April 19-May 20—Philadelphia Water Color Club.

### THE PRINT CLUB—

To Feb. 12—Etchings by Anders Zorn.  
 Feb. 14-26—First annual exhibition of American block prints.  
 Feb. 28-March 12—English Wood Engraving Society.  
 March 14-26—Etchings by Edouard Leon.  
 April 18-30—Block prints, E. H. Suydam.  
 May 2-21—Fourth Annual Exhibition of Living American Etchers.

### ART CLUB OF PHILADELPHIA—

Feb. 4-25—"Ten Philadelphia Painters."  
 March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
 April—Exhibition by painter members.

### PENNSYLVANIA MUSEUM—

Jan.-Feb.—Tapestry exhibition (recent acquisitions by museum and examples lent by Fitz Eugene Dixon, Sir Joseph Duveen, James S. Sullivan and the Charles M. Ffoulke estate; early engravings lent by Charles M. Lea.

### PLASTIC CLUB—

March 9-31—Annual exhibition.  
 April—Annual water color exhibition.

### KAYSER & ALLMAN—

To Feb. 8—Early American furniture, glass, pewter and pottery, assembled by Mrs. M. L. Blumenthal.

### Pittsburgh, Pa.

### CARNEGIE INSTITUTE—

Jan. 17-Feb. 28—Paintings and water colors by Johanna K. W. Hailman.  
 Feb. 11-March 9—Annual Exhibition, Associated Artists of Pittsburgh.  
 March 19-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.

### Providence, R. I.

### R. I. SCHOOL OF DESIGN—

Feb. 1-15—"Fifty Prints of the Year;" John F. Weir memorial exhibition; water colors by William T. Aldrich.  
 March—American costume silks (A. F. of A.).

### PROVIDENCE ART CLUB—

Feb. 1-13—Frank C. Mathewson.  
 March 1-13—Providence Water Color Club.  
 March 22-April 10—48th annual exhibition.  
 April 12-24—Nancy C. Jones.  
 April 26-May 8—Edward W. Dubugue.

### TILDEN-THURBER—

Feb. 1-14—American etchers.  
 Feb. 14-28—Paintings, Providence group.  
 March 1-15—Lithographs by masters.

### Charleston, S. C.

### GIBBES MEMORIAL GALLERY—

Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

## Greece and Luxury Depicted in Bronze



Greek Bronze. II Century B. C.

The gentleman portrayed in the bronze reproduced herewith might, one feels, be counted on to resist prohibition enforcement with all his might. He is a Greek of the second century B. C. and belongs to the luxury loving epoch that followed the golden age of Greek art. He is distinctly "Hellenistic."

This bronze was recently exhibited at the Art Institute of Chicago, and the museum's *Bulletin* describes it as "probably the portrait of a Greek ruler in Asia Minor in the character of Heracles. It is thought to represent Seleucus IV, who reigned from 187 to 176 B. C. over Syria, Mesopotamia, Babylonia, and nearer Iran. It is a question just how accurate as portraits such representations were, but doubtless the sculptor was a good enough courtier to realize that a certain amount of idealization would not be amiss. This statue, about one-third life size, is of the same type as the great bronze figure of a nude man leaning on a staff in the Museo Nazionale in Rome. The type is very similar, but the lively, alert pose of the figure in our exhibition is perhaps more attractive. The bronze was doubtless gilded originally, but all traces of the gold have disappeared and a wonderful olive green patina has replaced it. In the liveliness of conception of the pose, the masterly execution, and the charming color, this bronze is easily among the first of its class, and it is a type that is not represented in any American collection."

### Columbia, S. C.

**COLUMBIA ART ASSOCIATION—**  
 Feb. 5-20—Grand Central Art Galleries exhibit; display, Southern States Art League.

### Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION—**  
 Feb. 15-March 1—Philadelphia artists.  
 March—Illustrations.  
 April—Loan exhibition.

### Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
 February—Paintings from Metropolitan Museum; Turkish and Indian shawls.  
 March—Max Bohm.  
 April—George Bellows Memorial.  
 June—New York Society of Women Painters.  
 July and August—Taos Society of Artists.  
 May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

### Nashville, Tenn.

**NASHVILLE ART MUSEUM—**  
 March—California artists.  
 April 1-18—Texas and Miss. artists.  
 April 23-30—Graphic arts exhibition.  
 May 1-15—Annual, Tennessee artists.

### Dallas, Tex.

**DALLAS ART ASSOCIATION—**  
 Feb. 5-20—Grand Central Art Galleries exhibit.

### Houston, Tex.

**MUSEUM OF FINE ARTS—**  
 Feb.—George Bellows Memorial.  
 March—Theodore J. Morgan; Boyer Gonzales.  
 April—Matisse drawings and etchings.

### Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
 To Feb. 18—Annual exhibition of American paintings.  
 May 5-June 5—17th annual, Texas Artists.

### Ogden, Utah.

**FINE ARTS GALLERY—**  
 Feb.—LeConte Stewart; Utah women painters.  
 March—Group exhibition, 36 artists; Alma Packer, sculpture.  
 April—Lee Greene Richards; water colors.  
 May—Geneva Savage Keith.

### Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY—**  
 Feb.—Alfred Lambourne water colors.  
 March—Etchings, Utah artists.  
 April—Mary Teasdel, Florence Ware, Miriam May—Lee Greene Richards, etchings and monotypes.

### MERRILL HORNE GALLERY—

Feb.—John Hafen, Henri Moser, Jack Stansfield.  
 March—Hal Burrows, Mahonri Young, Waldo Midgley.  
 April—Lawrence Squires, Mary Teasdel, Florence Ware.  
 May—Bessie Bancroft, Birde Reeder.  
**WEST SIDE GALLERY—**  
 Feb.—B. F. Larsen, Orson Campbell, Calvin Fletcher.  
 March—Paintings, Lee Greene Richards.

### Norfolk, Va.

**NORFOLK SOCIETY OF ARTS—**  
 Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

### Beloit, Wis.

**BELOIT COLLEGE—**  
 Feb. 10-24—Contemporary American artists.

### Madison, Wis.

**MADISON ART ASSOCIATION—**  
 Jan. 15-Feb. 15—Paintings, Willard Metcalf.  
 Feb. 15-March 1—Architectural photographs.  
**STATE HISTORICAL LIBRARY—**  
 Feb.—Architectural photographs (A. F. of A.).

### Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
 Feb. 1-15—Sculpture, Louis Mayer.  
 Feb.—Paintings, Gustave Cimiotti; National Association of Women Painters and Sculptors.  
 March—Birger Sandzen; Henry S. Eddy.  
 April—Annual exhibition, Wisconsin art.  
 May—Maillol, sculpture and drawings.  
 June 20-July 26—Henry R. Poore.  
**MILWAUKEE JOURNAL GALLERY—**  
 Jan.-Feb.—Paintings by Henry J. Soulen, Robert Fletcher Gilder, Hans J. Stoltenberg, Agnes Harrison Lincoln and others; paintings by fourteen Madison artists; miniatures by Eda Nemoede Casterton.  
 March—Portraits by Merton Grenhagen.  
 May—Landscapes, Frank V. Dudley.



# The ART DIGEST

Publication  
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 Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND  
 OPINION OF THE WORLD

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## Critic Sees Pathos of Repetition at the Pennsylvania Academy



*"October," by John R. Grabach. Winner of the Jennie Sesnan gold medal at the Pennsylvania Academy.*



*"My Wife's Family," by Leon Kroll. Winner of the Temple gold medal at the Pennsylvania Academy.*

### Revolt!

It was Voltaire who said something like this: "I disagree with everything you say, but I will defend with my life your right to say it." This attitude of the great Frenchman has its exemplars in San Francisco, where a group of twenty conservative artists belonging to the famous Bohemian Club have declined to show their works in the club's annual exhibition because the creations of the modernist members have been barred.

The artists who have taken this stand include Maynard Dixon, Lee Randolph, Frank Van Sloun, E. Spencer Macky, Gottardo Piazzoni, C. Stafford Duncan, Dan Sweeney, Ray Boynton and Frank Todhunter.

The controversy has figured under big headlines in the San Francisco newspapers, the vigorous language used by the contestants being sufficient to involve public interest. Such words as "lunatic," "insane asylum" and "jail," used by Haig Patigian, president of the club and himself a sculptor, in banning the extremists, looked very exciting in print.

The trouble began last fall when Lucien Lebaudt, ultra-modernist, asked permission of the club to show his work. The art committee refused and Mr. Patigian in a letter announced that henceforth extremist art would be barred. A protest meeting was organized and the fight was on. It reached its climax when Mr. Patigian answered the protest of the "rebels" and closed the doors of the annual exhibition against the modernists, after which a new group of "conservative rebels" got together and decided

[Continued on page 8]

### A St. George!

George Luks went to Pittsburgh to act as a member of the jury for the annual exhibition of the Associated Artists of Pittsburgh, and having traveled that far, he decided to go a little farther—so he went knight erranting, against the sellers of bad old masters and the scorers of good American painting.

"I could walk through the mansions of Pittsburgh," the artist is quoted as saying, in a dispatch to the *New York Times*, "and I'll bet that I could find fifty out of every hundred of the so-called old master paintings fakes."

Mr. Luks denounced the tendency to worship things foreign while ignoring the objects of beauty that Americans are creating.

"In the majority of places," said Mr. Luks, "art is a joke, because people are not looking for the beauty in it, which is the thing that makes it possible for it to live. Why ape the Europeans? Build a style of your own. Buy paintings and hang them on your walls because you know they are refreshing, vital, because you know the artists that did them. Don't be fooled like these Mr. Bimbos who, after cornering wheat and iron and groceries and mush and all that, go to New York or some other nest of dealers and pay \$20,000 to \$100,000 for something that some ingenious one says was done by Giotto or Botticelli."

#### Libbey's Bequest \$20,000,000

The Toledo Museum of Art receives as residuary legatee of E. D. Libbey, glass manufacturer and art collector, \$20,000,000 instead of the \$14,000,000 estimated last year, in the final settlement, just made.

A pathetic note creeps into Dorothy Gaffly's review of the 122nd annual exhibition of the Pennsylvania Academy in the *Philadelphia Public Ledger*, a note which, in the consciousness of the reader, becomes tragic and fraught with all the terrible futility of art in its individual application to most artists—to the 4,999, say, out of every 5,000, who paint and die and are forgotten: to those who produce beauty, but whose names do not live forever!—to those who serve, and pass!

"In the exhibition," she says, "one with discerning eye and a ready sympathy may discover life histories concealed in the work of men and women whose paintings have for many years rounded out the yearly survey of American art. The very insistence upon this repetition of art personalities forces them into the limelight, and, however unwillingly, draws from the spectator of the arts a sigh for those whose talent is folding back upon itself.

"There are certain of the most distinguished among the exhibitors who revert to earlier canvasses; there are others whose new achievements are merely the counterpart of the old.

"Haven't I seen that picture before?" some one will say. And the answer, perhaps: 'Not quite the same. The woman reclining in the foreground is familiar, but the other figures have been moved around a bit.' Yet, at its first appearance in a public exhibition, that theme was doubtless a discovery and an innovation.

"Meadows of Memory," as Arthur B. Davies titles one of his figure and landscape fantasies, might characterize much to be seen in the present annual.

"The approach to the exhibition is not salutary. There is a receiving line of portraits. Possibly one comes upon them too



suddenly. At all events, it is in the scattered portraits hung here and there in other galleries, rather than in this formal and formidable array, that one fancies he may find the more significant canvasses."

Indicative of the contemporary revelation of character, Miss Grafly says, "one might single out 'Old Farm Hand,' by James Chapin, depicting with understanding rather than with pity, and through craftsmanship rather than superficial impression, the hardened, wizened frame of the man of toil. It is not a propaganda picture, as are so many modern character studies."

"The many admirable and adequate renderings of American men and women, clad in the none-too-paintable costume of the present, and relieved occasionally by academic or ecclesiastical garb, would seem to prove that in portraiture, at least, there is a tendency toward excellence of craftsmanship. Such character studies as that of Dr. G. de Schweinitz by Leopold Seyffert and that of Elihu Root by John C. Johansen possess not only a knowledge of art that is basic as well as clever, but a genuine dignity of bearing and appreciation for the accomplishment of the subject."

It was the preponderance of portraiture that impressed Francis J. Ziegler of the *Record*.

"Naturally, there are other things in the exhibition," he says, "but the mental impression which lingers after a first visit is that there is a predominance of portraiture. Portraits fine and portraits commonplace; portraits aristocratic, conventional, stuffy, stimulating, commercial, artistic, careless, meticulous, theatrical, nautical, sporty, military, domestic, masculine, feminine, adolescent, Anglo-Saxon, Semitic; portraits which may be described by such diversity of terms that to think of them seriously starts



"Narcisse Noir," by Katharine W. Lane. Winner of the Widener medal at the Pennsylvania Academy.

the adjectives dancing grotesquely in the brain until they resolve themselves into a sort of litany to the back stairs which Kingsley included in his 'Water Babies.'

"The effect is that artists have been indulging in an orgie of portrait painting—even those usually represented by landscapes have come into this class—or that the jury was unusually partial to portraiture."

The prizes this year were awarded as follows:

Temple gold medal—Leon Kroll, "My Wife's Family."

Jennie Sesnan gold medal—John R. Gra-

bach, "October."

Carol H. Beck gold medal—John C. Johansen, "Portrait of Elihu Root."

George D. Widener memorial gold medal for sculpture—Katharine W. Lane, "Narcisse Noir."

McClees prize—J. Lawson Pearcey, "Kids."

Walter Lippincott prize—Guy Brown Wiser, "Portrait of an Old Lady."

Mary Smith prize—Pearl Aiman Van Sciver, "New Hope."

Edward T. Stotesbury prize—Leslie P. Thompson, "Red and Silver."

## Sorolla's Daughters

The daily press in Spain has been much occupied lately with details relative to the opening of the first woman's club in Madrid. Evidently this is a great novelty to the old fashioned Spaniards, as Silvio Lago in *La Esfera* tells us that on the opening day of the exhibition there of Maria and Elena Sorolla the audience of men was more curious than interested.

From his article, however, we infer that the writer separated himself from his prying confreres the while he admired the works of the two sisters, one of them a painter, the other a sculptress.

"Maria," he says, "has realized the ambition of painting as naturally as birds sing. There is nothing so free of mannerism, technique, tricks, formulas, as her landscapes, her floral paintings and her feminine figures. One catches glimpses of another aspect in the talent of the father and teacher, who permitted this liberty to the pictorial instinct and subtlety of the soul. The paintings of Maria Sorolla are grave and deep, or gay and optimistic, according to the hours, places and thoughts, but they are always truthful.

"Elena Sorolla, perhaps more able, is also a spontaneous and affable interpreter of aesthetic truth. In looking at her small bronze figures the term 'bibelot' does not come to one's mind, nor, on the other hand, does one think of the word 'statue,' a term which aspires to 'monument.' She is the only thing she cares to be: feminine grace, in attitude and sentiment, in the rhythm which she emanates."

The four most striking paintings in Maria Sorolla's exhibition were: "My Son," "La Chula," "Plaza Hotel, New York" and "Fifth Avenue, New York." Elena was represented by a magnificent head in marble, "Gypsy," a bronze head of a singer, and two feminine figures.

## In Hamlet's Denmark

Some time ago in one of the most beautiful village churches of Denmark, that of Karise, a few old wall paintings were discovered which, as we read in the *Antiquitätenszeitung*, are in an extremely good condition. These frescoes are believed to date from the end of the XIIIth. or from the beginning of the XIVth. century. The church itself was built in 1261, at the end of the Romanesque period, and the paintings, which indicate a transitional state to the Gothic style, evidently were created a few years later. The frescoes were found while renovating the church walls. It is not impossible that more exist in other parts of the church, and therefore Danish art connoisseurs have started a thorough examination.

There are two choir walls, one of which shows, besides some figures which are partly destroyed and cannot be identified, the figures of the twelve apostles, which are very beautiful and in extraordinarily good condition. The aureoles are indicated by nails, which means that they were not painted, but were of beaten gold. Such nails are to be seen all over the choir, and this leads to the belief that other aureoles existed and were destroyed.

It is also a queer thing that where the wrists of the figures must have been, the same sort of nails have been found, for which there is no other reason than that these figures must have worn golden wristbands.

There also were found two figures without glorioles, standing in a window niche and picturing a king and a bishop, without doubt the king of that time and the bishop of Roskilde.



"Kids," by J. Lawson Pearcey. McClees prize at the Pennsylvania Academy.



# The Paris "Independants" Show Only 4,000 Works!

The thirty-eighth Salon des Indépendants is being held this year, opening on January 21 and closing on February 27, in the galleries surrounding the main hall of the Grand Palais, Paris. In the main hall is being held the International Rubber Exposition, and at least one commentator has suggested that possibly the neighboring expositions might legitimately exchange certain of their exhibits.

About 2,000 artists are showing approximately 4,000 paintings or, to a much less extent, works of sculpture. In accordance with a decision reached a year ago—a decision which led to the withdrawal of several well-known artists from the organization—the works are shown in the alphabetic order of their authors, as has been done for several years by the Independents in New York. By some chance, which a few critics consider symbolic of the general confusion and of the meeting of extremes, the Z's have wandered into Room 1 with the A's.

With so many paintings—given a full afternoon one must see them at the rate of a thousand an hour—brought together by no principle of selection, it is inevitably hard to sum up the character of this exposition, but any possible judgment is all the more valuable. M. Arsène Alexandre, in *Le Figaro*, says that "painting, like the franc, is becoming stabilized. . . . Reason has recovered its rights in painting, even if the reasons for painting do not always appear. . . . The desire to compose, or to express the imagination, is not absent and even seems to take, on the ruins of Impressionism, a certain importance. That shows itself by certain good arrangements of nudes or certain nudes not without style, also by various costume scenes well observed and well executed. . . . It is curious that portraits, which occupy such a considerable place in the two great official salons, here are rather scarce, while there is an abundance of landscapes."

M. Thiebault-Sisson, in *Le Temps*, also notes a certain stabilization. "That which especially strikes the visitor is the general increase in wisdom. Our young ones have ceased to devote themselves to symbolism, futurism, cubism, characterism, impressionism. The ambitions of almost all are modest. They think only of interpreting nature scrupulously or lyrically; they no longer have the conceited idea of subjecting nature to laws and theories always arbitrary and often absurd. A wind of honesty and sincerity has blown over them."

But M. Paul Fierens, in the *Journal des Débats*, calls this exposition "neither better nor worse" than its predecessors. "That this kind of dictionary contains interesting items, no one will deny, but a good exposition should be well arranged, like a book."

The note of stabilization becomes bourgeoisie in the mind of M. René-Jean, in *Comœdia*. "Eccentricities are rare here. A tone of solemnity and learnedness reigns over all. Fantasy is not at ease in the coldness of an official palace, and in this solemnity the old bearded faces of former revolutionaries and the smooth faces of the young ones seem equally satisfied."

Even the spectators have become middle-class. M. Jean Bertholin reports in *Le Gaulois* some of his impressions. "This public lacks elegance. Masculine or feminine, it has come here in ordinary street dress. The expositions have ceased to mark

## AUX INDÉPENDANTS



"What does that represent?"

"I don't remember. It's a long time since I did it."

—Raoul Guerin in *Le Soir*.

at their periodic openings a parade of style. On the velvet seats, by preference near the large oil stoves installed here and there, one sees people whom one, surprised to see them here, would rather expect to find enjoying their old age in some village square in the

provinces. O sad spectacle of the celluloid collar and the ready-tied cravat, you are an indication!"

Possibly an indication, Jean, that present-day art is making acquaintances where it will later seek friends.

## Getting Down to Figures

"James Bone estimates that only 10,000 persons of a population of some 46,000,000 in England are actively interested in art, interested, that is, to the extent of buying paintings," says H. K. F. in the *Baltimore Sun*. "Thirty thousand attend galleries regularly, but do not buy paintings, he believes, while some 100,000 buy or see books on art."

"Where do we stand in Baltimore? Last year approximately 30,000 persons attended the Museum of Art. The figure probably does not represent more than 5,000 individuals."

"At the very most there are not more than 5,000 persons in Maryland who would walk more than two blocks to see an art exhibition under the usual circumstances. If the exhibition were an exceptional one, or if there had been a good deal of advertising, the number might be greater. The potential market for art here numbers considerably under 1,000 and is possibly not more than 500. This does not include those who buy alleged paintings in art shops, as they buy wallpaper elsewhere."

## He Got a Legal Ruling

An amusing story of how Haskell Coffin, artist and husband of Frances Starr, the actress, got the best of an argument with a retired justice of the United States supreme court is told by the *Chicago Evening Post*. He was commissioned to paint the portrait of Justice Howry, and the picture had to conform with the others in the supreme court gallery. But his honor didn't like hands or feet in portraits, and he began to tell Coffin so. The painter listened and then said:

"You came purposely to have your portrait painted?"

The judge admitted it.

"If I presumed to tell you how to draw a brief in a technical legal matter, what would you think of me?" asked the artist.

"Your point is well taken, young man," said the aged jurist. "All objections are now dismissed."

And Justice Howry was as good as his word.



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## The Art Critic

From twenty-five to thirty Sunday newspapers in the United States have pages, or columns, devoted to art, and almost as many evening newspapers have departments presided over by critics appearing on stated days.

This very naturally would lead one to say that the message of art is taken each week to many millions of people. But this is not so. No more than one-half of one per cent. of the readers of the newspapers having art pages peruse those pages,—that is to say, no more than 1,000 persons out of 200,000 who buy a big Sunday newspaper read its art criticisms.

This is because only about one newspaper reader out of 200 is the least bit interested in art. Estimating that one-fourth of the total population of the United States are entitled to be called newspaper readers, this would make 145,000 persons in the country genuinely interested in art. And that, one might say, is about right.

But untold thousands of educated and intelligent persons see the art pages in the newspapers and give them a hasty glance. And those art critics who write in a routine sort of way, learnedly and dull, ever fail to win the attention of these lookers-in. They may fulfil part of a critic's mission, that of evaluating art, but they most lamentably fail to promote art appreciation.

If the critics would devote part of their space to presenting those aspects of art that have what hard-boiled newspaper editors call "human interest," it would not be long before the number of art lovers in the nation would be doubled and trebled.

## 280,223 Persons See Exhibition

The first exhibition of selected paintings by American artists at the California Palace of the Legion of Honor, which opened on Nov. 14, 1926, closed at the end of January. The number of persons who saw this rare collection of masterpieces, gathered here from all over the United States, was 280,223.

# Manship's Latest Sculpture Called Modern



"Victory Overseas," by Paul Manship.

A new note has appeared in the work of Paul Manship, protagonist of archaistic stylization in American sculpture, and this new note has caused the critic of the *Detroit News* to describe one of his latest conceptions as "strongly modern in style and feeling."

The work in question is a war memorial in marble which will soon be placed on the landing of the main stairway of the Detroit

Athletic Club. It is called "Victory Overseas," and is declared by the *News* to be "a work of great dignity and strength. The slightly stylized figure of Victory is shown in flight, sweeping across a conventionalized background indicating the sea. The design is one of the strongest of Manship's conceptions, showing the fine feeling for form and finish which he displays in his more classical subjects; but at the same time strongly modern in style and feeling."

## Chicago's Art Institute

At the annual meeting of the Art Institute of Chicago, presided over by Potter Palmer, it came out that the institution is suffering from a not unusual museum ailment, that is, that, while rich in bequests for the buying of art, it has not been provided with funds for current expenses. Therefore, plans were made for the raising of a \$5,000,000 endowment fund for maintenance.

The membership is now 15,461, and the attendance in 1926 more than 1,000,000.

## American Academy Shows

Archer M. Huntington has given to the American Academy of Arts and Letters the sum of \$100,000 to meet the cost of art exhibitions, which henceforth will be a regular feature of the Academy's activity. The Timothy Cole exhibition there will be followed, on March 1, by a Joseph Pennell exhibition. Later there will be a Childé Hassam exhibition.

## Wanted—a Gallery

The thirty-sixth annual exhibition of the Society of Washington Artists, comprising 77 paintings and 12 sculptures, in crowded quarters at the Corcoran Gallery, where room was made despite the permanent collections, gave occasion to Ada Rainey, critic of the *Post*, to call upon the art lovers of the city to provide proper exhibition galleries.

"Co-operation between art lovers and the various groups of artists in the city is essential if we would grow to be what we so earnestly desire, the art center of the country," she says. "There is no reason why this should not come about. We have here the nucleus for great art development. We have the collections of the National Gallery, the Corcoran, the Phillips, the Freer and the graphic collections in the Library of Congress. This is an excellent beginning. But to make our art vital there must be current exhibitions."



# The Art of Sequestered Tyrol Reflects Newest Tendencies



"Tyrolean Village," by Wilhelm Nicolaus Prachensky.



"Lily," by Ernst Nepo.

Georg Jacob Wolf writes in *Die Kunst* about the Tyrolean art of painting. He recalls that Michael Pacher, a Tyrolean by birth, was one of the leading German artists at the end of the Middle Ages, whose paintings were of high importance to Germany's artistic development, because he acted as an intermediate between North and South; and, furthermore, that Josef Anton Koch is the father of the younger German landscape painters. Then he goes on to say:

"Franz Defregger, Mathias Schmid and Alois Gabl are known as the representatives of Tyrolean art. In speaking of them, one

instinctively thinks of 'Heimatkunst'. Defregger girls with heavy hair-knots, joyous hunters, peasant boys and dairy maids, heroes of 1809, tourists and vacationists,—these are the figures which are connected with the art of Tyrolean painters. Today, of course, development has progressed, but not in a very slow and clarifying manner—as one would think because of the conservative character of these mountaineers—but quite to the contrary: everything that happens in the great European art centers finds its echo in Tyrolean art.

"After Impressionism had ended the genre-like objectivity of Defregger and his fellow painters, one could feel a strong in-

clination to landscape. But it was not only the landscape of the Tyrolean which found artistic expression, but also the landscape of the plains country and the sea. With the end of Impressionism, one encountered the decorative method of color.

"Innsbruck, the capital of the Tyrol has no academy of art and no expressed nor ossified artistic tradition, and that is the reason why Tyrolean art is touched freely by different artistic phases."

Of the Tyrolean artists who have reacted to modern influences Herr Wolf mentions Ernst Nepo and Nicolaus Prachensky, reproductions of whose works are herewith presented.

## "Clark's Folly"

"Clark's Folly," the Fifth Avenue mansion built by the late Senator William A. Clark, copper king and art collector, has been sold and will be replaced by an apartment building, according to the *New York Times*. It cost \$6,000,000 to build and brought less than \$3,000,000. It has 121 rooms, 31 baths, a theatre, swimming pool, four art galleries, and 26 servants' rooms.

This was not the only "folly" of Senator Clark, for in the early stages of his art collecting he was unmercifully cheated by unscrupulous dealers. He bought fake after fake, both Barbizon and "old master." The story has never been told by the subsidized art press, but some day it ought to be recounted by someone knowing the exact facts. For years the inner circle has talked of it, in a whisper, for if spread it might hurt trade.

Listening at last to semi-honest advisers, Senator Clark threw away, or turned back on dealers, scores of his bad pictures. Even as it is, the Corcoran Gallery in Washington is faced with a most vexatious problem in exhibiting the very fine works in the Clark collection and there are lots of them—together with those that "do not belong." The Clark heirs, out of respect for Senator

Clark's memory, should give the Corcoran a free hand.

The story has never been told in the subsidized press of exactly why the Metropolitan Museum of Art, in New York, declined the Clark bequest, allowing the collection to go to the Corcoran by default. Nor has there been told certain scenes enacted in dealers' galleries in the final year of Senator Clark's life, after his early experiences had preyed upon his mind for many years.

## Guy Lowell Is Dead

Guy Lowell, famous Boston architect, whose last notable achievement was the colossal \$30,000,000 county court house in New York, to be opened February 17, is dead. He was a cousin of President Lowell of Harvard, and the son of the late Edward J. Lowell of Boston, a first cousin of James Russell Lowell.

Guy Lowell was 56 years old, and began the practice of his profession, after a long preparatory career, in 1900. He has designed many important buildings, among them the Boston Museum of Art and the private residences of C. K. G. Billings, Paul D. Cravath, Clarence H. Mackay and Harry Payne Whitney. He designed the gardens of the elder J. Pierpont Morgan, Andrew Carnegie and the Piping Rock Club.

## "Doctors of Art"

Readers of THE ART DIGEST know by this time that everybody in England is an artist—especially the postal employees and the army officers, who have held big exhibitions—and should be prepared to hear that the picture painting movement has spread to America. One reads in the *New York Times* that "sculpture, paintings in oils and water colors, wood carvings and etchings by physicians and surgeons, will be exhibited at the Academy of Medicine from March 1 to March 15. It will be the first display of its kind ever held in America."

Then follows a list that includes Dr. R. Tait McKenzie, professor of anatomy at the University of Pennsylvania; Dr. F. T. Cotton, famous Boston surgeon, who is a painter; Dr. Hermann Fischer, of New York, etcher; Dr. I. Seth Hirsch, X-ray specialist, of New York, sculptor; Dr. Henry S. Patterson, president of the New York County Medical Society, water colorist; Dr. Percy Friedman, ophthalmologist, of New York, etcher in dry point; Dr. Leigh H. Hunt, of New York, etcher, and several others.

"The hands that hold delicate instruments and use them skillfully," Dr. Hirsch is quoted as saying, "quite naturally, I think, pick up the pencil, crayon and brush or mold limbs in clay."



## The Flemish Show

THE ART DIGEST gets seven London newspapers, and it promised, if any of them showed the same bad taste as all the American newspapers and put "\$50,000,000" in the headlines of their accounts of the great Flemish exhibition at the Royal Academy in London, it would say so. Well, the *Daily Mail* and the *Daily Express* did it—"£10,000,000" in big type—but such papers as the *Times*, the *Telegraph*, and the *Westminster Gazette* did not.

The New York *Herald Tribune* was not content to quote from the scholarly accounts of the London critics, but sent its own Mr. Royal Cortissoz to England to "cover the show." "I have never seen so dazzling an array dedicated to one school," he wrote, and again: "The whole history of a school is writ large upon these walls, and for a student the occasion is unique. It exposes in splendor the traits of a race of painters comparable to the Renaissance Italians in devotional passion and distinctive in its realistic force. The genius of Flanders shines forth and makes the exhibition one worth crossing the Atlantic twice to see."

The most satisfying account of the exhibition to reach THE ART DIGEST is that of Mr. Frank Rutter in the London *Sunday Times*. The following three paragraphs are quoted from his introduction:

"Where the Flemish primitives differ from the early Italian painters is not only in their precocious mastery of the technique of oil painting, but in the very character of their art, which has a sturdy Northern independence, a homely domestic touch, and a curious intimacy which must endear their work to people of our race and age. Never before has the glory of Flemish art been so fully revealed to us as at the great exhibition at Burlington House, an exhibition which rivals the historic Toison d'Or Exposition of 1907 in its assemblage of primitive paintings and surpasses that collection in its scope, which ranges from 1400 to 1900.

"While special gratitude must be expressed to the Austrian government for its generosity in lending us the magnificent series of Flemish tapestries from Schonbrunn, never exhibited abroad before, which are an outstanding feature of the exhibition, equal thanks are due to four other governments—Belgium, Denmark, France, and Hungary—for precious loans, and to a group of American collectors who have had the courage and good will to let their possessions re-cross the Atlantic. Of the loans from our fellow-countrymen, for which we are no less grateful, it must suffice to say that they prove how exceeding rich—despite senseless chatter—the private collections of Britain still are in the old masters of the highest rarity and worth.

"So far as possible, the four hundred pictures which occupy nine of the Academy galleries have been hung in chronological order, and while this was obviously the right thing to do from an educational standpoint, the method has this disadvantage—that we begin with the best and progress to the worst. No competent judge of art can possibly deny that, both as regards conception and execution, it is the first room that maintains the highest level. In order to emphasize the astounding achievements of the

Flemings, it is well to remind ourselves that Jan Van Eyck was born a year or two before Fra Angelico, and Roger Van der Weyden was about twenty when Benozzo Gozzoli was born."

In the midst of his scholarly review of the work of the great primitives, Mr. Rutter devotes this paragraph to some of the loans from America:

"The tragic intensity and power of Roger Van der Weyden as a religious painter are now universally acknowledged, and the particular revelation of this exhibition is his varied mastery of portraiture. This is where the loans from the United States are of inestimable value. Nothing could be more exquisite in its grace, clarity and clean precision of line than the 'Portrait of a Lady,' lent by the Hon. Andrew W. Mellon. With this we may contrast the entirely different but equally masterly 'Portrait of an Elderly Woman,' lent by Mr. John D. Rockefeller, Jr.; while many good judges maintain Van der Weyden's supreme achievement in portraiture to be his 'Lionello d'Este,' lent by Col. Michael Friedsam."

To pass from the primitives to the gallery occupied by the seventeenth century masters "is to enter another world," says Mr. Rutter, "and no visitor with sensibility can doubt for a moment that it is a world on a lower level, mentally and emotionally. The corporeal opulence of Rubens, and the worldly elegance of Van Dyck are poor substitutes for the religious fervor and clean-hewn craftsmanship of the primitives. . . .

I confess that I can hardly bear to look at any of them immediately after gazing on the primitives. It is too much like being dashed from heaven to earth. In pursuing the illusion of reality, precious ideals were lost."

Of the two galleries filled with nineteenth century Belgian paintings the critic refused to write in the same article. "It was courting disaster," he says, "to include modern works in the same exhibition with the primitives, for if after them even the giants of the seventeenth century fall flat, to pursue the history of painting further inevitably suggests *Facilis descensus Averni*."

## Mezquite Excoriates "Isms"

Lopez Mezquite, famous painter from Granada, during his recent tour of North America was not able to escape being interviewed says *El Universal Ilustrado* (Mexico City).

"There is no need to apply metaphysics to art," he is quoted as saying; "and art must be sincere, spontaneous and contain the essential quality, emotion. Whoever does not depict the truth of what exists is no artist. All those absurdities of cubism and futurism, all those expanded figures and trigonometric landscapes, which we see daily in the expositions, might well be anything,—science, if you will, but never art.

"As a general rule all these exhibitions of 'isms' are only a proof of inability. It is so difficult to surpass artistic traditions that those who cannot surpass, or even equal them, use such extravagant methods to attract attention. And it is evident that, as they themselves do not understand what they paint, they must write texts and more texts of explanation in order that the public may have a glimmering of what they intended to paint. Real art does not need explanation—it defines itself, it convinces by itself."

## A Hearn Protest

In the New York *Herald Tribune* Charles Downing Lay attacks the administration of the Hearn fund by the Metropolitan Museum of Art and deplores the poor representation of the museum in works by living American painters. The Hearn fund, he says, "was established in 1906 and provides that the yearly income from \$250,000 be spent for pictures by American artists, to be added to the museum collection. During Mr. Hearn's lifetime the American collection increased rapidly to the number of seventy-three works, but since his death in 1908 only a few American pictures (not more than fifteen to twenty) have been bought, and the pictures which have been bought do not represent modern tendencies in American art."

"Glackens, Luks and Sloan have lately entered the collection and with good pictures, but there is practically nothing by the artists who have appeared since these men developed their styles. So far as one can judge from the Hearn collection, American art might have ceased in 1913.

During all the years that the Hearn Fund has been available, other collectors have been busy buying the work of important men as soon as it is finished and making inspiring groups of paintings. The Phillips Memorial in Washington, for instance, has acquired since 1918 227 pictures by 84 American painters, of whom only ten are dead.

"Frazier, McFee, Halpert, Hartley, Higgins and Hopper are unrepresented in the Hearn Collection and there is only a youthful work by such a popular painter as Speicher. Names as well known as those of Du Bois, Kroll, O'Keefe, Driggs, Brooks, Sheeler, Tucker, Tack, Sterne, Meyers, Davies, Beal, Weber, Zorach, Lawson, Dickinson and Kent are absent or represented in a way which cannot be regarded as satisfactory by any unprejudiced student of contemporary painting.

"Ryder died in 1917 and the trustees had four years before his death to buy from him at ridiculously low prices a collection that would have been today of enormous value and would have made the Metropolitan the one place in the world to see Ryder, and the same story can be told of Twachtman, Weir, Chase, Prendergast and Bellows.

"Friends of the museum, hurt by its weakness in modern painting, have frequently loaned or given pictures which they felt should be in the collection, while the income of the Hearn Fund remains unspent.

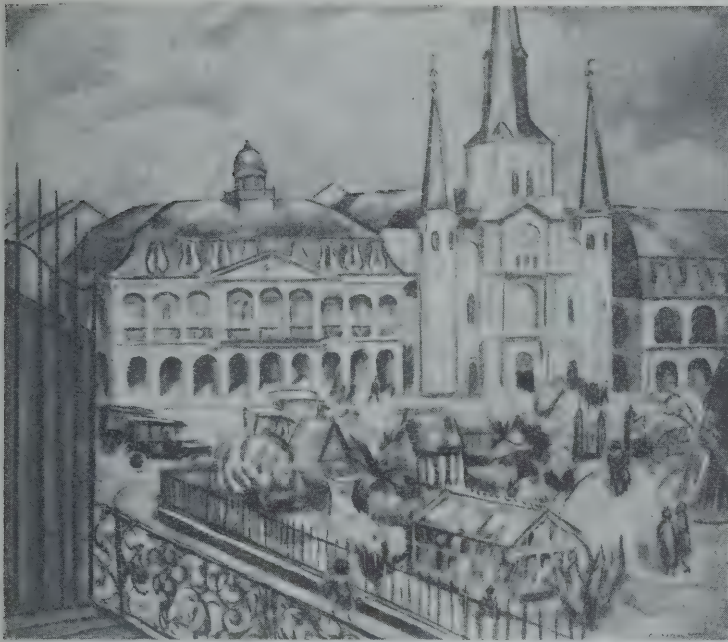
"The frustration of Mr. Hearn's wishes is a curious circumstance which must make other would-be benefactors hesitate. It is evident that he wished his collection to grow in richness and importance with the years. He might well have hoped that it would be the largest and best collection of American pictures in the country, but it has changed little since his death, and it has been stripped by others who have bought the pictures which should be in his collection, but which can never be secured."

## Cinema for Art Classes

Several art schools in Berlin are about to use slow motion pictures in their classes following a recommendation made by the well-known German painter, Max Slevogt, says the *Christian Science Monitor*. Film of this kind are the best and practically the only means, in the opinion of Professor Slevogt, to enable art students to study and understand the movement of the limbs



# Boston Has a Very Superior Sort of Independent Show



"Jackson Square, New Orleans," by Caroline Spcare.



"Valley of the Chevreuse," by Guy Pene du Bois.

F. W. Coburn, critic of the *Herald*, played a pretty mean trick on the new Boston Society of Independent Artists, by constituting himself a jury and going through their juryless and prizeless first exhibition and making a substantial list of "awards."

"Such awarding may be anathema to true and orthodox independents," says Mr. Coburn, "but when one is already in bad with them, let us not fear to be in worse. Especially as the medals and money herewith awarded are only imaginary."

The "jury" then announced that it had "unanimously awarded the first prize of \$2000 and a gold medal (imaginary) to Charles Hopkinson for his 'Autumn Landscape.' Here is a canvas which has both beauty and professional competence. It is exalted and imaginative."

"For a second prize of \$1500 and a silver medal (imaginary), the one-man jury of

award, squinting around the gallery, finally settled upon Robert Henri's 'Portrait of a Little Girl.'

"A third prize, \$1000 and a bronze medal (still imaginary), is awarded to a less well known exhibitor, A. B. Austin, Jr., for 'Sta. Maria della Salute,' a very charming drawing made in a quite individual, if somewhat dry, manner."

"Honorable mention, also imaginary, have been assigned to Guy Pene du Bois for his 'Waiting Room, French Railway Station,' an expressive, if somewhat mannered, work; to Marion Monks Chase for her quite calligraphic 'Rafes Chasm,' and to Lester G. Hornby for 'Old Turkish House, Sarajevo.'

"A leather medal, also imaginary, might be granted to the painter of 'Cats,' a work which should be labeled 'Suffering Cats!'

"This is, frankly, an exhibition which,

along with many meritorious works, contains much that is commonplace and stupid. It has given opportunity to some people to exhibit who, from a professional viewpoint, have no right to exhibit anywhere."

Harley Perkins, in the *Transcript*, called the show "one of the leading art events of recent seasons with a goodly number of very able achievements pricking through the rift of mediocre and nondescript offerings and on the whole expressing a robust vitality which is apt to be lacking in a formal show."

Anyway, thought Mr. Perkins, even if the display was wild in spots it was a superior sort of wildness, worthy of Boston. "It is in keeping with Boston seriousness," he proudly says, "that there are none of the practical joke exhibits, like a cake of soap nailed to a board, which have sometimes appeared in shows held under similar conditions in New York."

## "Good Morning, Sun!"

"Good-morning, Sun!" "To the Rising Sun," "Morning Sunshine," "Sails in Sunshine," "Spring Sunshine," "Reflections of the Sun," "May Sunshine," "Sunshine on the Boats," "Hymn to the Sun," "Prayer to the Sun,"—these are some of the titles noted by M. Leon Gosset, in *Le Figaro Artistique*, in the catalog of paintings by Louis Pastour exhibited recently at the Galeries E. Lambert, Paris. "It is indeed," M. Gosset says, "the Dionysiac exaltation of light and color."

"Louis Pastour is from the South, that needs no emphasizing. But it is not without interest to note that the Southerner, in whom sings all the light gaiety of his country, has known, has questioned, has studied under other skies. He has given close attention to the Flemish primitives. He has lived and painted in Belgium. He has spent some time in Lille. He has gone through most of the French provinces. He has gone also to Cairo and Morocco. This son of the sun has tried to catch the different tricks

of the marvellous magician, and it is without doubt the secret of his mastery."

"Louis Pastour has had no master. Pupil of the Ecole des Arts Decoratifs, he learned there simply design. As painter he has formed himself in the presence of nature. He first practiced divisionism, studying the landscape with a prism. Then, after having applied himself to decomposing, he applied himself to recomposing, painting with a fat brush, not avoiding the danger of a clashing of colors."

## A Spanish Wanderer Returns

According to *La Prensa*, of New York, the Spanish painter, Luis Graner, now 74 years old, has returned to New York to remain. "His figure," says the newspaper, "has been a well known one, due not only to his work, but to his romantic life as a wandering bohemian, who has set foot in thousands of towns and has portrayed in his canvases a hundred skies. The venerable painter returns from Brazil to establish his tent once more amid the noise of the modern Babel."

## A Bit of Democracy

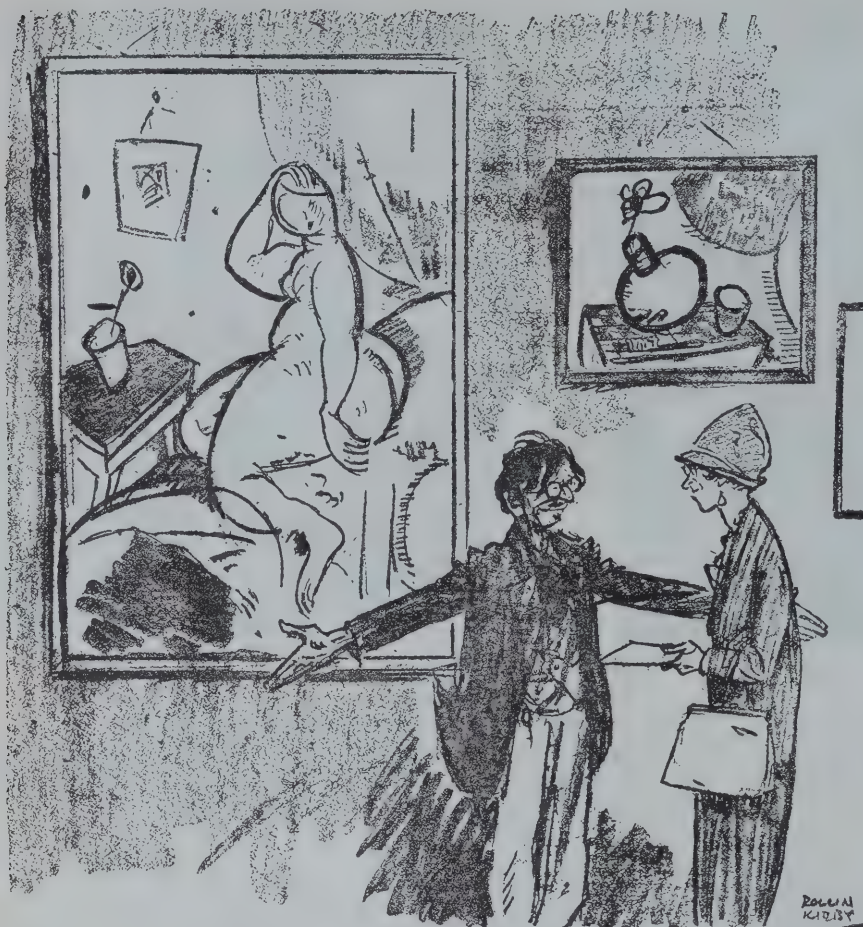
Two famous British painters, Richard Jack and G. Fiddes Watt, recently helped a pavement artist in Kensington fill his hat with pennies, says the *Christian Science Monitor*. The artist was laboriously at work ornamenting the sidewalk with crayon drawings. A big man came by and looked critically at the sketch in hand, which happened to be of a scroll.

"Could you do it better, governor?" asked the man, who had recognized the professional glance. "If so, carry on and help yourself to my tools." A moment later the big man was on his knees improving what had been done. Another well-dressed stranger passed by, and seeing the first said: "Hallo, Jack, got a new job?" "I'm showing our friend here how to do scrolls," was the reply. "Let me show you how," was the retort.

Presently both strangers were at work turning out such scrolls as no pavement artist had ever dreamed of attempting. When these were completed introductions followed and the sidewalk Velázquez learned the names of his distinguished helpers.



## A Sense of Humor Tackles a Problem



"BUT THE SHEER INTELLECTUALITY OF IT!"

A somewhat broad, but extremely delicious, satire on modernist art by Rollin Kirby, cartoonist of the New York World. Reproduced by permission of the World.

### Revolt !

[Concluded from page 1]

to aid their modernist brethren by boycotting the show.

Perhaps an added reason for their action is to be found in their dislike of the language used by Mr. Patigian in his letter, which says in part:

"We agree with those who have sent the letter of protest that 'freedom of thought is in all things essential for the life and growth of art.' However, the line must be drawn somewhere as to what is art and what is not art.

"For the sake of argument, if some surgeons claiming to be modernists in their profession performed a mastoid operation by cutting off the patient's head, they would be sent to jail or to an insane asylum. Or if a cook, claiming modern methods, prepared his salad dressing with castor oil and benzine, he would be declared a lunatic. We find that some of the methods followed by some of the so-called modernists, futurists and cubists are practically as abnormal and out of reason as the hypothetical comparisons above.

"We are not prejudiced against any school of art provided the work produced by the school proves the essential foundation of artistic principles and training. We are opposed, however, to exhibiting in the club visionary horrors which offend the eye and shock the intellect. Such works the present committee cannot accept, any more than a lover of music can tolerate the din and

clatter of a boiler factory offered him as a symphonic poem.

"You have said that the standards of art are changing from time to time. Correct! But we insist that truth and the laws of nature cannot change."

A member of the famous old club, writing to THE ART DIGEST, says: "The trouble with the club is that it has gone stale. It has grown so enormously large that the artistic element is completely overshadowed by the butter-and-egg men that have gotten in, one way and another, and who are necessary, I suppose, to support it."

The San Francisco *Bulletin* editorially points out that the club, being private, has "a right to please itself in the matter of exhibitions," but adds: "As a club it is immune to criticism, but to claim immunity is to abandon any claim to responsible leadership in the art life of the community."

Then the *Bulletin* crowns the whole incident by saying:

"The more violent the controversy the better for San Francisco. Where there are no art fights there are no artists.

"To the end of aesthetic time there will be heated debate on what is art. The point has been disputed over thousands of years and that most vigorously when art was most alive.

"Not every new form of art arrived to stay, but every new arrival had to fight against conservative opposition. Often the rebel of one day became the conservative of the next and as opposed to the newcomer as he had been opposed by others."

## \$270,000

A new American auction record was set in the dispersal at the American Art Galleries, in New York, of the art collection of the late Charles Chauncey Stillman, when Sir Joseph Duveen paid \$270,000 for Rembrandt's late period portrait of his son, entitled "Titus in an Armchair." Duveen Brothers are said once to have sold the picture for \$105,000. It hung in the Metropolitan Museum of Art since 1921 with thirteen other paintings loaned from the Stillman collection.

The thirty-seven paintings in the Stillman collection brought \$716,950. Fifteen of them brought more than \$10,000 each:

|                                                                          |          |
|--------------------------------------------------------------------------|----------|
| Rembrandt — "The Evangelist"; John Ringling .....                        | \$78,000 |
| Murillo — "Madonna and Child"; Walpole Galleries .....                   | 50,000   |
| Pontormo — "A Halberdier"; Walpole Galleries .....                       | 37,000   |
| Daumier — "Le Repos des Saltimbanques"; Wilderstein .....                | 34,000   |
| Corot — "L'Odalisque Sicilienne"; P. Rosenberg & Co. ....                | 30,000   |
| Moroni — "Portrait of Lodovico Madruzzo"; Art Institute of Chicago ..... | 22,000   |
| II Francia — "Saint Barbara"; Hugh J. Jamieson .....                     | 21,000   |
| Moroni — "Portrait of Gian Frederico Madruzzo"; M. Knoedler & Co. ....   | 20,000   |
| Nattier — "Mme. Blondel de Gagny"; Nattier .....                         | 16,500   |
| Di Credi — "Portrait of a Man"; J. P. Fitzgerald .....                   | 16,000   |
| Moroni — "Portrait of a Young Prince of the Este Family"; W. H. Henry .. | 15,000   |
| Ingress — "Portrait de Madame Cave"; P. Rosenberg & Co. ....             | 13,000   |
| Tiepolo — "Madonna and Child"; A. J. Roebler .....                       | 12,000   |
| Gianpietrino — "Virgin and Child with Pomegranate"; J. H. Wagner .....   | 11,000   |
| Mauve — "Landscape with Figure and Sheep"; J. P. Fitzpatrick .....       | 11,000   |

Sir Joseph Duveen set a new world auction record in London last December, it will be remembered, when he paid \$388,500 for Lawrence's "Pinkie."

### Indiana and Illinois

The annual exhibition by Chicago artists at the Art Institute and the annual Hoosier salon at the Marshall Field galleries were held this year simultaneously, and this led to comparisons. After calling attention to the greater continuity between Indiana's new and its old art, Marguerite B. Williams said in the *News*:

"If we could place side by side the best work of the landscape painters of Indiana and of Chicago, I believe it would be found that, though the Chicago artists might outstrip the Indiana artists in technical cleverness, the Hoosier artists have that freer, less untrammelled spirit of the true artist.

"Looking in at the Art Institute show first one finds the keynote of cautious conservatism which characterizes the whole show in the picture given the place of honor in the first gallery, Anna Lou Matthews' 'Charity'—the mother with babe and little girl who clasps the hand of a wrinkle-faced old woman. . . . In like manner does the Art Institute seem to play safe with the tried and true in most of the other pictures.

"To turn to the Hoosier salon one finds there about every stage of the development of the native Hoosier landscape begun by the late T. C. Steele and William Forsyth and brought to such a high state of perfection in more recent years by Clifton Wheeler, as leader, and a group of younger men following in his trail. This is the one great achievement of the Hoosier artists, one which, I fancy, has gained strength by its gradual growth and isolation from other groups and schools, but more particularly by its separation from the meretricious taint of advertising art."



## Duret Is Gone

Less than two months after the death of Claude Monet, the great Impressionist, has come that of Theodore Duret, the art critic who was the leading and most persistent defender and supporter of Monet and his friends. He was born in Saintes in 1838, was educated at La Rochelle and spent some of his youth in Germany, later going to Paris, where he founded *La Tribune*, an organ of opposition to the Second Empire. However, following a trip to the Far East with Cernuschi, he devoted himself to the study of contemporary art.

His first meeting with Manet, leading to other important contacts, is thus referred to by M. Thiébauld-Sisson in *Le Temps*: "At about 1866, he was mixed up with business as well as politics, and traveled over much of Europe on business matters. Stopping at a hotel in Madrid, he met Manet, who was touring Spain in a dilettante fashion. The two men took to each other. Returning to Paris, he became a constant visitor to Manet's studio. He there became acquainted with all the friends of the master, he lived their life, and, when the heroic times began, he became, in a series of very short articles, the interpreter of their feelings and their theories to the public. Later collected in a volume entitled 'Critique d'Avant-Garde,' these little by little broke through the general indifference."

Two of his books, widely separated in time, are noted by M. René-Jean, in *Comœdia*: "In 1878 he published a pamphlet entitled, 'Peintres Impressionnistes,' devoted to Claude Monet, Renoir, Pissarro, Sisley and Berthe Morisot, showing their relationship to Corot, Courbet and Manet, and opposing himself to the injurious criticisms which called them 'communards.'"

"In 1906 appeared his 'Histoire de Peintres Impressionnistes,' devoted to those already studied in his pamphlet, with the addition of Guillaumin and Cézanne."

Duret's close and easy relationship with the painters about whom he wrote is suggested in various notes and letters quoted in an article by M. Charles Leger in the literary supplement of *Le Figaro*. For instance, a brief message from Renoir, scribbled on a chance piece of paper: "I shall be at home tomorrow, Friday, Saturday and Monday in the afternoon. In any case, you can always get the key from the concierge."

M. Leger says: "The services rendered by Duret to French art are incalculable. His books, his studies, written in a style clean, natural, precise, have been translated into several languages and often reprinted."

In his later years Duret tended to withdraw from the world, even from his beloved boulevards of Paris. M. René-Jean remarks: "It seems as though those eyes, fascinated by the pictorial revelations which his friends and contemporaries had brought, no longer cared to see the works of their disciples or of their direct successors. Theodore Duret, little by little, lost interest in the more recent tendencies. He himself confessed that he no longer understood them. That grand old man with the far look, whom one used to meet sometimes on the boulevards, elegant with his white beard, seemed to live with his memories."

### A Mean Thing to Do

"How did you cure your wife of the antique craze?"

"Oh—I just gave her a 1907 model motor-car!"

—London *Passing Show*.

## A Torch That Is Tossed to Other Hands



"Portrait in Wood," by Sergei Kononkov

One glory that has accrued to Germany since the World War has been won by her sculptors in wood. An exhibition of wood sculpture has recently been held by the Art Center, New York. It is a singularly expressive medium, but one to which native born Americans have not been attracted. Note, for instance, the names of the artists contributing to the Art Center exhibition, quoted from the Art Center *Bulletin*: Ivan Mestrovic, Sergei Kononkov, William Zorach, Gleb Derujinsky, Robert Laurent, Simon Moselsio, Aimone Brangier Boas, Trygve Hammer, S. Soud-

binine, Woldemar Rannus, Alexandre Blazys, Concetta Scaravaglione, George Bolin, Alexander Archipenko.

Not one Anglo-Saxon name. And yet who could carve wood better than the Anglo-Saxon of six centuries ago? Whoever has read William Morris' "A Dream of John Ball" can forget the tribute paid to those old English carvers?

The work of the Russian, Sergei Kononkov, reproduced above, by its purity and its beauty, should appeal to American art lovers. For who, in all things, are closer akin that the Russian and the American?

### Sit Down, Leonardo!

Sir William Orpen has found, and purchased, a painting by the late John Singer Sargent, which, he declares, in an interview in the London *Daily Mail*, to be greater than the "Mona Lisa." It is of a Spanish peasant woman, apparently painted twenty-five years ago, and there is said to be "something pensive about the face, a curious expression which is far more arresting than the mysterious, perhaps cynical, perhaps bitter, twist of the lips of the Mona Lisa."

"I had never heard of this picture," Sir William said. "I bought it for a considerable sum from a Bond street dealer, but I would not part with it unless I were tempted by a stupendous offer. It is something of a mystery portrait, for it has not been called anything, and, as far as I know,

has not been heard of before. Da Vinci's Mona Lisa is as nothing compared to this masterpiece. It is my greatest possession."

Sir William is not Scotch. He is Irish.

### Admiration

A story is told of one of our artists in a summer colony who, while he painted, was watched by one of the natives with great interest, says the Macbeth Gallery *Art Notes*.

Finally he could hold back his admiration no longer:

"Gosh—it must be hard enough to paint when you've got something to paint; but when you ain't got nothing to paint and paint it, it's wonderful!"



## Detroit Acquires a Chardin "Harmony"



"The Rabbit," by Chardin

The Detroit Institute of Arts has purchased a great Chardin (1699-1779), a still life known as "The Rabbit." It is entirely typical of the gentle virtuosity of the French master. The museum's *Bulletin* says in part:

"The word that comes most quickly to mind in studying a canvas by Chardin is the word 'harmony.' We feel that he has combined every element in painting, as only the really great masters are able to do, in such a way as to produce a perfect unity in effect. His expressive, sensitive drawing is so tempered with light and color as to be unobtrusive and subservient to the general plastic form; the rich tones of his palette, often daringly juxtaposed, never offend our sensibilities, but blend with each other in such a way as to produce a perfect harmony of effect; the un-

expected notes, while adding greatly to the compositional variety, do not detract from the unity of design; and his lighting, while forming an important element in the general structural effect, is never dramatic or over-accentuated, as in so many of the canvases of his Dutch predecessors, but forms an effective and subtle design in itself which reinforces the general design of the composition as a whole. . . .

"But greater than all Chardin's technical perfections, is the *feeling* in all his work, evidenced as much in his still lifes as in his genre subjects, for in them all there is a caressing quality in the very pigment of his canvases that vivifies everything he touches, evoking a sympathetic response in ourselves and making us realize how sincere he was in his rebuke to a fellow artist when he said, 'An artist *makes use of* color, but *paints with feeling!*'"

## The English in America

Baltimore simultaneously had exhibitions by two English artists, Laura Knight and Charles R. Sims. H. K. F., the critic of the *Sun*, is an Englishman, and that makes the comparative criticism appearing in that paper all the more interesting. After saying that Laura Knight is "an authentic artist, and this fact means a great deal these days, when there are so few artists and so many making a living by selling paintings," he springs a "for instance" as follows:

"Laura Knight, for instance, is much more of an artist than Charles R. Sims, whose water colors are showing at the Museum of Art this week. Mr. Sims may be a more accomplished virtuoso, but at best he can only sing of life with a lyric lilt that is often false and too often becomes as monotonous as some of Swinburne's poems. It is

as if Sims has lost himself in a sea of technique.

"But Laura Knight never loses her way, and, most important, does not become monotonous. One reason is that her appeal is emotional rather than intellectual, but it is the happy ordered emotionalism of a Morris dance; and if she does not peer very deeply into the heart of things, that does not mean her work has no significance."

### Find a Rubens in Ukraina

In the church of the Ukrainian village of Slavhorodok, near Kharkov, which some years ago belonged to the prince of Golitsyn, a picture has been discovered which shows the Lord on a straw couch and which, according to connoisseurs, is a work of Rubens. The picture is pronounced to be a sketch for the master's great triptych now in the museum of Antwerp.

## Monet's Niche

As the date of Claude Monet's death recedes, the outlines of his figure as it may appear in history grow more distinct. It is, of course, still too early for a final appraisal—perhaps it is always too early for that—but the later writings in Paris periodicals naturally give a somewhat more considered view than could the first newspaper notices.

One of the chief threads running through the commentary has to do with Monet's lack of doctrine or deliberately chosen principle, his direct following of his instincts. M. Thiébaud-Sisson, continuing his reminiscences of Monet in *Le Temps*, quotes the painter as having said to him, in connection with his painting of the Mill and Cathedral series: "It is thus that one discovers the new without wishing to, and that is much better. Theories erected in advance, like scaffolding, are a misfortune for painting and painters. Nature, when one submits to her fully, is the most perspicacious of guides, but when she declares herself against you, all is said. One does not struggle with her."

Almost as an echo, M. Camille Mauclair, in the *Mercure de France*, says: "Claude Monet did not make theories nor form pupils any more than he invented Impressionism." He possessed an eye of marvellous subtlety, he adored nature, he spent his life in expressing that which has eye discovered—but also that which his emotion, his feeling found there." And M. Georges Grappe, curator of the Musée Rodin, in an issue of *L'Art Vivant*, devoted to Monet, says: "The master of Giverny was never a doctrinaire. . . . Nobody could have been less dogmatic by temperament and education than this painter-born," who, in devoting himself to landscape, "simply did that which he considered to be good sense." And M. Robert Rey, associate curator of the Musée du Luxembourg, in the same periodical, after noting the slightness of the bond connecting the Impressionists, says: "Claude Monet himself, during almost all his life, gave the example of a singular indifference to theories. . . . An absence of doctrine erected into a doctrine yet becomes a doctrine. And it is from the moment when Claude Monet adopted it that his work, in my opinion, began to be no longer so pure. Before, he had made unforgettable pictures. Afterward, he made superb Monets."

Here and there one finds, as in M. Rey's remarks, a note of hostility; similarly when J. E. Blanche, in *L'Art Vivant*, complains of Monet's popularity as resulting from a decline in his power and remarks: "If, in Florida, you ask a citizen of even a little education what great French names are known there he will answer: 'Pasteur, Rodin, Rostand, Massenet, Sarah Bernhardt.' 'A painter?' 'Claude Monet.'"

Some of this lack of sympathy M. Mauclair attributes to lack of opportunity among the younger generation of French critics to really know Monet's work. "When I see sometimes, in the young reviews of art, polite, but somewhat sharp, references to the inconsistency of that art sacrificing everything to the deification of the reflections, I ask myself whether those critics know the work in its entirety. I fear not, and that is in no way their fault. For forty years I have followed it with passion, and I have seen three-fourths of these masterpieces depart to foreign



lands. Foolishness, carelessness, has allowed that irreparable exodus. That which the National Gallery did for Turner, no one has done for the French Turner."

Certain technical characteristics of Monet may be said to have grown out of his attitude toward Nature. M. Pierre Courthion, in *Le Revue Hebdomadaire*, says: "Monet did not make a synthesis of the sensations offered in order to give us a morning that should be all the mornings, an evening that should be every sort of evening at once, a sun that should be no more northern than southern. That precise eye saw the nuances, caught the most delicate and most fleeting phenomena. . . .

For him each moment has its tones, each month its foliage, each season its light. . . . There is a point where the painter gives himself entirely, a sign where Claude Monet reveals himself through his vision ever new and his admirable technique, and that point is the *stroke*. . . . The stroke with Monet plays in painting the same role as the word in the poetry of Mallarmé and the note in the music of Debussy."

In reading now the various appreciations of Monet, it is interesting to go back and see how he was first received. M. Georges Riviere, another writer in *L'Art Vivant*, quotes briefly from two reviews, the first one on the Impressionists' exhibition of 1876 and the second on the showing of the following year. In 1876 Albert Wolff wrote in the *Figaro*: "The rue Le Peletier is having a run of hard luck. After the burning of the Opera a new disaster has burst on the quarter. There has just been opened at Durand-Ruel's an exposition of what is said to be painting."

In 1877 Roger Ballu wrote in the *Chronique des Arts et de la Curiosité*: "Mm. Claude Monet and Cezanne, glad to put themselves forward, have exhibited, the former 30 canvases, the latter 14. One must have seen them to imagine what they are. They provoke laughter, and yet are distressing. They indicate the most profound ignorance of design, of composition, of coloring. When children amuse themselves with paper and paint, they do better."

And now M. Camille Mauclair speaks with the accent of certainty. "The young critics of today believe that they are praising Impressionism sufficiently when they say that it was useful to 'clean the palette.' That is far from being enough. It should be told them again that without the animating will of Monet, without his stoicism and that of his fine companions, none of the present-day liberties that are enjoyed and abused would be possible. . . . Without Monet, Cezannism, good or bad, would not exist. Cezanne would have died unknown, the Independents would never have been constituted if these men had weakened. . . .

"The influence of Monet was spread over forty years, so exceptional was his case. He led Manet to the open air, from 1873 to 1883, after a long period in 'the light of the museums.' He influenced Renoir, Cezanne, Pissarro, Sisley, before the first two returned to a neo-classic conception. He affected Gauguin at his start, Cheret, the group Vuillard-Bonnard-Roussel, all the pointillistes, giving a scientific strictness to the dot method and the division of colors. Monet influenced more or less directly artists, neither academic nor impressionistic, as Besnard, Lebourg, Henri Martin, Ernest Laurent, Le Sidaner; foreigners such as Segantini, Sorolla, Kroyer,

## An Excursion Into the Realm of Fancy



"Aesop's Garden," by Karl Anderson

In connection with the recent acquisition by the Detroit Institute of Arts of Karl Anderson's "Aesop's Garden," Clyde H. Burroughs has written as follows in the museum's *Bulletin*:

"In this dynamic twentieth century, when the axiom, 'The shortest distance between two points is a straight line,' is the governing principle of the period; when expression is so forceful and direct as to often simulate brutality; when the arts of painting and sculpture, echoing the tendencies of the time, try for a bold coup by forcefulness and directness of attack; when selection gives way to seething commonplaces, a picture like 'Aesop's Garden,' gives us pause. It is a picture of delicate tones, refinement of color and lyrical composition, and while it is based on nature and is not unlike the American landscape we all know, it is so full of suggestion that it seems like an idyl of a fanciful realm—a bit of Utopia where one can withdraw from the moil of worldliness to enjoy the serenity of nature at her loveliest. It is a peopled fairyland of wistaria and rose

against a delicious green background of lawn and willow. In the distance sail boats idling on a summer sea add a charming note of blue to the color scheme.

"Among the successful American painters of the present day, Karl Anderson is just a little different from his brethren in everything he does. He is so sensitive to the refinements of life that he lives somewhat apart from the workaday world. He seeks to gratify his nicety of discernment by always looking for the ideal. He is neither a prolific nor a vigorous painter but when he does produce a picture, it possesses a fine artistic impulse and is something more than a transcript of nature. He modifies actual representation to suit his own requirements, even as the moderns do, with the difference that his deviation is compatible with the charm of the classic spirit, while they rush pellmell into the unknown. While he runs counter to the present fashion in art, he is so true to his own artistic dictum that it seems quite likely he will have a significant place among the painters of our time."

Zorn, and a host of painters all over the world. Let us speak not only of bright painting, of 'cleaning the palette.' Without becoming ridiculous by discoursing of pantheism and the atomistic philosophy in connection with a great man who was the most simple of men, let us say that the miraculous vision of Monet, never cold, enlivened by the feeling and warmth of the heart, taught to artists and to the public a new way of looking at and understanding and loving Nature. . . . Was he then truly, according to the quip of his friend, Cezanne, 'only an eye, but what an eye?' No. An exceptional retina is not enough to create the lyric glow that shines from his work. . . . His most noble hymns of color, inimitable, tributes to the beauty of France, will bear witness for him eternally."

### To the Vanishing Point

The English extremists in art have, at least, the saving grace of humor, if one may judge by the following, written, evi-

dently in all seriousness, by P. G. Konody, art critic of the *London Mail*:

"Ray, the new advanced art magazine, announces on the first page the advent of a new school called the 'Suprematists.' Their aim is simplification, and the leader of the school, whose name is 'Malewitsch,' after painting 'simpler and simpler' pictures, arrived at a black square on a white canvas.

"His pupil, Rodtchenpo, after further simplifications, painted three canvases in the elementary colours—red, blue, yellow, respectively, and concluding that autonomous painting had no further important function to perform, abandoned painting for industrial production."

Somebody's tongue was in his cheek.

### An Artist

The anchorite, Kisen,  
Composed a thousand poems  
And threw nine hundred and ninety-nine  
into the river,  
Finding one alone worthy of preservation.

—Amy Lowell.



# ANNOUNCEMENT

## OF A PLAN FOR DISSEMINATING

### THE ART DIGEST

THIS magazine belongs to its readers. It represents their aspirations, and their love for the finest things in life. It has met with a remarkable initial success because those who have come in contact with it have realized its honesty, its ideal, and its value as a source of information and inspiration in the domain of art. They have recognized its service to themselves and, above all, its potential usefulness in kindling and developing the spirit of art among the American people. They have understood the dream of its founder, whose vision was a magazine that would do a significant service in promoting the aesthetic side of American life.

The response it has met has proved that the time was ripe for the coming of THE ART DIGEST. America is now ready to make itself culturally worthy of the world leadership which economics and a world cataclysm have thrust upon it. And THE ART DIGEST, free from the faintest trace of commercialism (which has been the bane of art journalism), offers a means whereby the whole art world, and all who have the least interest in art, may be brought together into a cohesive whole (each section understanding the aims and achievements of the other)—an end accomplished by setting before the readers without prejudice *a compendium of the art news and opinion of the world.*

If THE ART DIGEST were doctrinaire or technical, it could not accomplish its mission. Instead, it seeks simply to be informative, arresting and inspiring—to appeal, at the same

time, to the most sophisticated art lover and to the person who is only beginning to notice art and whose mild interest may be developed into enthusiasm and love.

*An axe upon a hook does not chop wood. Paint in a tube does not sing a lyric of beauty. A pen unless it be in a human hand cannot write a poem.* THE ART DIGEST, unless it is disseminated to the fullest, cannot accomplish its mission in developing art appreciation in America.

Now is the time, before the season wanes, to disseminate THE ART DIGEST. In three months it has taken leadership in American art journalism. Only one other publication, a monthly, exceeds it in circulation. But the vast field of its possibilities lies practically untouched. You who now read it are, in the main, already appreciators of art, or, indeed, its creators. There are thousands who would subscribe to it who have never seen it or heard of it. They should be reached, and in the next two or three weeks, while art interest is at its height.

But it costs a great deal of money to promote circulation. Sending out letters and specimen pages requires capital. THE ART DIGEST, because it belongs to its readers, is going to ask them unhesitatingly to provide the capital required to give the magazine a 25,000 circulation in its first year.

THE ART DIGEST is going to marshal those who believe in its ideals and its mission, and who can afford to help, into two classes:

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In view of the fact that the subscription rate of THE ART DIGEST will soon be \$2.00 a year, your investment will be profitable both to the cause of art and to yourself, if you are one of those who have found the magazine almost indispensable.

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*you. If you are an artist, this achievement will mean a wider appreciation and demand for your work.*

The names of its *LIFE PATRONS* and *SUSTAINING PATRONS* will be printed in THE ART DIGEST, unless otherwise requested.

Won't you let your response be prompt, so that we may proceed immediately with the work?

Faithfully,

## THE ART DIGEST

HOPEWELL, NEW JERSEY



## A Nation's Glory

The importance to the art future of the United States of having in the President's cabinet an art collector and enthusiast like Andrew J. Mellon, is forcibly brought out by the *American Magazine of Art* in a resume of the movement for beautifying Washington and, to use the Secretary of the Treasury's words, placing it "in the forefront of the architecturally beautiful cities of the world."

The first session of the present congress, we read, appropriated \$150,000,000 for the purpose of public building, one-third of which, or \$50,000,000, is to be spent over a period of five years in Washington. Congress is now considering a bill to purchase that disgraceful bit of hovel-covered territory lying in a triangle between Pennsylvania avenue and the Mall, and in a hearing on this Secretary Mellon discussed fully the question of the federal building program and its importance to the future of Washington, as well as to the place Washington will take among the world's capitals.

"In the capital," he said, "an example should be set for the country as a whole in the matter of planning. Our national monuments will attract seekers of the ideal in art. More and more it will become the tendency to establish the headquarters of societies of literature and art in Washington and to make bequests of collections to the national capital as well as to other great cities of the country. Already there is a definite project to establish here in Washington a National Gallery of Art. Thus the capital may be foreseen as an art center, responding to the desire of visitors from all over the world and satisfying that demand."

He then cited Paris as an example of a city thrifty in business, an industrial center, and from the standpoint of planning and architecture a work of art. "It is generally recognized," he said, "that the really splendid nature of city development in Paris is responsible, in a large degree, for its number of visitors and that this work has contributed very largely to making Paris the artistic center of the world."

The problem of the development of

Washington along artistic lines is made easier today, he declared, by the existence of the plan prepared in 1901 by the Burnham Park Commission, a reversion to and revision of the original L'Enfant Plan of a hundred years earlier. "Correspondingly," Secretary Mellon pointed out, "the work in the future will be rendered easier and less costly if the plans of today are made with foresight."

That this project and these ideals have the support of President Coolidge is evidenced by his own words in his most recent message to Congress. With reference to our capital city, the President said:

*"We are embarking on an ambitious building program for the city of Washington. The Memorial Bridge is under way, with all that it holds for use and beauty. New buildings are soon contemplated. This program should represent the best that exists in the art and science of architecture. Into these structures, which must be considered as of a permanent nature, ought to go the aspirations of the nation, its ideals expressed in forms of beauty. If our country wishes to compete with others, let it not be in the support of armaments, but in the making of a beautiful capital city. Let it express the soul of America. Whenever an American is at the seat of his Government, however traveled and cultured he may be, he ought to find a city of stately proportion, symmetrically laid out and adorned with the best that there is in architecture, which would arouse his imagination and stir his patriotic pride. In the coming years Washington should be not only the art center of our own country, but the art center of the world. Around it should center all that is best in science, in learning, in letters and in art. These are the results that justify the creation of those national resources with which we have been favored."*

The *American Magazine of Art* adds:

"To make Washington one of the most beautiful capitals in the world is a wise and an economic measure, for it will tend to the beautification of all of our cities, quick to follow a good example; it will prove of cultural value to our people; it will add to patriotism, and it will gain for us not only the respect of the world, but the respect of those generations yet unborn who are to follow after us. Surely the utterances of our President and of our most distinguished Secretary of the Treasury cannot fail to find general and hearty response."

### Some "Belated News"

New York readers of THE ART DIGEST were amused on February 1 to find on the first pages of the *Times* and the *Herald Tribune* column-and-a-half accounts of the purchase by Jacob Epstein, Baltimore merchant, of Van Dyck's "Rinaldo and Armida." This magazine published the "story" on January 15, together with a reproduction. The price THE ART DIGEST gave was \$200,000, but this has now grown to \$250,000! The picture has been hanging in the Baltimore Museum for nearly two months, yet the *Times* says:

"The sale of the picture was announced yesterday by Knoedler & Co., in whose London showroom Mr. Epstein first saw it. At Knoedler's the name of the buyer was withheld, but it was said that the picture had been received in this city within the last two weeks and shipped immediately to Baltimore, where it is to hang in the Baltimore Museum as a loan."

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## New York Season

Most space was given by the New York critics in the last fortnight to Elie Nadelman, who showed nine life size figures at Knoedler's, preparatory to taking them for exhibition to Paris. They are made of plaster, covered with a thin sheeting of copper. "In turn this copper is tooled, and some decoration is added with paint; here and there a bit of blue ribbon in the hair, or blue eyeballs, or a moustache or a waist-band," as Forbes Watson says in the *World*. "The copper covering takes on an interesting variety of color, pale greens and golds and tawny colors."

These sculptures, according to Elisabeth Luther Cary in the *Times*, "seem to spring, aesthetically full-armed and poised, from a Gallic-Greek aesthetic," adding that Mr. Nadelman has "clothed the luminous line of the primitive Greek artists with the sophisticated curves of Gallic taste. That is, his modern Greek figures have read the wine-list of a swell French restaurant."

"Mr. Nadelman is defiant with the finest kind of defiance—the kind that is unconscious of itself," says Henry McBride in the *Sun*. "He has lived so long with his ideas and has breathed so much of himself into them that he probably never will be aware how shocking his graceful, rhythmic, breathing, mocking images are to the philistines

who still regard Canova and Thorvaldsen as the last word in sculpture. . . . He chooses to be interested in acrobats and dancers for the moment, and his accounts of these people, while witty and amusing, are not without the background of philosophic protest that distinguishes the memorable play 'He Who Gets Slapped.'"

Mr. Flint in the *Christian Science Monitor*:

"I am prepared to say that this exhibition is the most original, most diverting manifestation of sculptural genius that I have ever seen in public display. Imagine a room full of almost life-size figures all efflorescent in shimmering tones of rosy gold, all gay and beaming and modernistically informed like some saucy troupe of troubadours making sly mock of the pomposities of the comedie humaine, wholly indifferent to the captious retorts of the crowd, blithely of themselves and for themselves."

"Against the gray hangings of the room, these eight ladies and one lone gentleman of Mr. Nadelman's figuring glow like huge Cyprian images unearthed from some long sleep, so tonally akin are they to the lovely iridescent glass yielded up by that fruitful island. Although built of trivial plaster, the sculptor's scrambled pigments and metal glazes have given these figures a patina of exceptional brilliance and luminosity, a startling preciousness, a surface splendor that belie their chalky inwards. These amazing figurants are further touched with thin color to indicate—but discreetly—a running ribbon, a wavy tress, an ashy eye or ruby lip, a boot-top or bandeau, so that the effect is almost more pictorial than sculptural."

\* \* \*

The Brooklyn Museum is holding a great water color show,—its fourth. These exhibitions, according to Mr. Herbert Tschudy's foreword to the catalogue, "are founded upon a belief that a water color painting is a complete work of art as lasting as a painting in oil and just as convincing, and that this art must be accorded a first rank place,"—a statement which gains respect from the fact that a work by John Marin, contemporary American, recently was sold for \$6,000.

"The museum," says Forbes Watson in the *World*, "has gone far afield in search of material, and has assembled an exhibition of no less than six hundred and twenty-two numbers, offering a range and variety that can by no means be taken for granted on such occasions."

"The Brooklyn show, although so large, is far easier to see than the combined exhibition of the New York Water Color Club and the American Water Color Society recently held at the Fine Arts Building. This is no doubt mainly due to the arrangement of alcoves in the Brooklyn galleries, which makes it possible to avoid the paralyzing effect of hundreds of little pictures on four immense walls. But even allowing for that, it seems fair to say that Brooklyn has the advantage in variety, freshness and unconventionality."

Groups by individual artists are shown, and the *Times* allots first mention to Pop Hart, the ubiquitous, who presents glimpses of many places, in "deep, stimulating color," and follows with consideration of Bertram Hartman, William Meyerowitz, James Weber and Isabel Whitney.

Helen Appleton Read, of the Brooklyn *Eagle*, supplemented the effort of the mu-

seum by making a powerful sales argument, in which she said the "crisp spontaneity" of the water color in landscape appeals to the ordinary buyer of pictures for the home, for whom the water color is "more apt to be for him a window in the wall, through which he is reminded of the sea and the woods, sunlight and wind."

\* \* \*

Molly Luce has held her second New York exhibition of the season, this time at the Montross Gallery. Her pictures, the critics agree, are gentle satires on the whole of America. The *Times* likens her to Charles Burchfield, but less bitter, while the *Sun* calls her an "American Breughel" because she is inclined to put "a large section of the United States into each picture." She has a wide range of interest—Middle West back yards and public squares, skaters in a wintry landscape, barns, families, even Boston Common.

"Miss Luce amplifies the powerful and acrid visions of a Charles Burchfield with an unreserved, if slightly amused, love of that scene's raw beauty," says the *Times*. "Where Charles Burchfield is preoccupied with the face of our American world—its smoke and stench and steel; its dry, inhibited countrysides; its complacent and comfortable crudities—Miss Luce is preoccupied with the character of that face."

"In her skating pictures she is straight Breughel, occupying herself with the various individuals who dot the ice and portraying them with unflagging zest and humor throughout all their vicissitudes," says the *Sun*. "But the elder Breughel would never have dared to have suspected anything comical in the houses of his good neighbors."

\* \* \*

The *Herald Tribune* said of the Frank W. Benson show at the Macbeth Gallery, that nearly every picture was "a delight in itself." Twelve oils and a group of water colors were shown. "In range of subject Mr. Benson is not more limited than other artists; in fact, he is much less restricted than many of them are," said Mr. Watson in the *World*. "The reasons for the effect of monotony in his work must be sought elsewhere than in the subject. I suspect it is because he never gets any surprises himself that he never gives the spectator any. A certain languid tameness pervades everything."

\* \* \*

Randall Davey performed the feat of showing his far western water colors in two galleries—at Ferargil's and Marie Sterner's. Mr. Flint in the *Christian Science Monitor* is of a mind that his pictures "continue to grow in distinction and charm" and that Mr. Davey "hits it off both soft and crisp now, and combines his various brushmarks into a fine, sensitive ensemble." Mr. Watson in the *World* says he is deft and has a pretty wit and he never becomes so emotionally moved that he either falls to the depths or rises to the heights."

\* \* \*

The critics did not think much of Warren Wheelock's paintings exhibited at Ehrich's, but his wood sculptures won unstinted praise. "Wherever one of these figures carved in wood has been seen it has made its impression of integrity," said the *Times*. "The beautiful material has been respected as any true primitive respects that in which he works. It is not merely a medium of expression for him, its expression of its own quality is made of equal importance."

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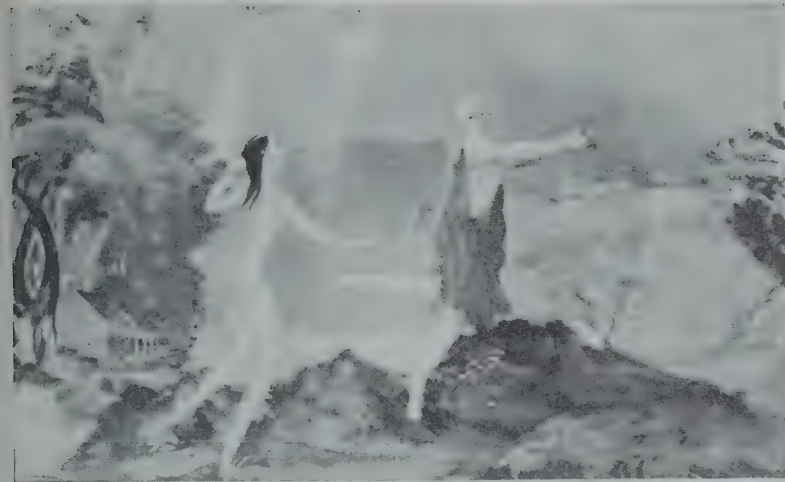
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# Associated Dealers Hold Exhibition of American Painting



"Iris and Aelos Bandyng Showers," by the classical humorist of American painting, Arthur B. Davies. From the Ferargil Gallery.



"New England Patriarchs," by Charles H. Davis. From the Macbeth Gallery.

Of the New York critics who wrote of the first exhibition by the Associated Dealers in American Paintings, at the Anderson Galleries, composed of works by seventy-five artists taken from the dealers' stocks, Henry McBride of the *Sun* and Elisabeth Luther Cary of the *Times* went down the deepest into its significance.

Miss Cary welcomed it as presenting the innate characteristics of American painting, running through all the "schools." "A considerable number of the paintings exhibited stand together as an expression of a particular culture, American in character and quality," she said. "This implies a style recognizable as pervading and sustaining all individuality however marked. However idiosyncratic any one of these artists may be, however independent of contemporary schools and methods, their works share this advantage, they are flower and fruit of the style of their period, of the manner in which their period modeled thought."

Then she commented on the examples shown of Duveneck, Chase, Henri, Fuller, Abbott Thayer and Cecilia Beaux, adding: "This group has no date in common and derives from many sources of influence, but

back of it stands that particular type of Americanism that sought, appreciated, and took from other lands, yet kept its own ideal, an ideal, curious for so young a nation, of culture interpreted as spiritual refinement.

"Another group in which the technical equipment has changed and the key lifted includes men as far apart in time and temperament as Twachtman, Theodore Robinson, Childe Hassam and J. Alden Weir. This group also represents America on the side of its delicacy of feeling, its adoration of normal and natural beauty, its tolerant inquisitiveness concerning the ways of others, its genius for absorbing the essentials of these ways and adding to them a quality of independence to be defined as the character-quality of America."

Then follows a note of disappointment, expressed as follows: "The special interest of the exhibition lies with the works of the past, but there is plenty of evidence that the living painters can stand comparison with their forerunners. The smallish number of living painters brought in for such comparison is one of the disappointments of the exhibition. Why not an equally thoughtful and intelligent effort toward the assembling

of works, no less keenly selected, by the younger living painters of the country who may be supposed to need encouragement?"

Mr. McBride expressed a more acute note of disappointment. "Regarded as an impromptu collection from the various sales-rooms of the city, the dealers' exhibition of American art is interesting enough and affords the student of the local product a chance to meet again many works, which, if not great, are, and can be, pleasantly remembered. If, on the other hand, the show is meant to illustrate the national expression, then it is not only bewildering, but discouraging. It is not, to be quite frank, a collection to which the patriot can send a foreigner, saying: 'There read our hopes, ideals, accomplishments!'

"The dealers, no doubt, could have emphasized the American accent more clearly had they borrowed, but that was not their present intention. This collection, in a way, is a feeler. It is honest and intelligent, but restricted by the necessarily floating quality of the stores the dealers had to draw upon. By another year they may see their way to borrowing in order better to illustrate their ideals."

## Contrasting Two Nations

The exhibition of portraits by H. Harris Brown, English artist, at the Vose Galleries in Boston, gave F. W. Coburn, critic for the *Herald*, an opportunity to contrast British and American portraiture.

"In Mr. Brown's case," he said, "as in that of several other visiting Britons, one is impressed with his technical boldness and vigor, which contrasts with the reserve, delicacy and beauty of some of the works of our best American artists. This man's color is less delicious than theirs; his rhythm of dark and light is less subtle. He has, however, style and daring such as you would expect of a painter of the imperialists."

Harley Perkins in the *Transcript* said that Mr. Brown, "true to form, is cognizant of the canvases produced by British painters from the great court period, when Romney and Reynolds flourished, down to the present epoch of Lavery, Shannon and others of similar gallant bearing."

## Find Rembrandt Portrait

An interesting find has been made at the National Art Museum of Budapest, says the London *Times*. Stored away among pictures of lesser value was the portrait of a man, evidently the work of some secondary painter. Now, upon closer inspection, it has been discovered that this picture was painted over another, and upon being freed from its upper layer the original, a portrait of Rembrandt, came to light.

Hungarian experts consider that the picture is, in all probability, a self-portrait.

## A Puvis de Chavannes Sold

In the sale of the third section, or what Mr. Forbes Watson in the *World* called the "fag end" of the John Quinn collection, at the American Art Galleries, in New York, the painting entitled "Beheading of John the Baptist," by Puvis de Chavannes was acquired by Messrs. Durand-Ruel for \$8,000. This work is familiar to the public because it hung for eleven years in the Metropolitan Museum of Art.

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Montevallo, Ala.

### ALABAMA COLLEGE—

Feb. 10-24—Paintings from Metropolitan Museum.

## Laguna Beach, Cal.

### LAGUNA BEACH ART ASSOCIATION—

Feb.—Paintings by Laguna artists.

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.

Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.

March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins; Valeri DeMari; Petrella de Bologni; Preston Harrison collection modern French art.

April—Annual exhibition, painters and sculptors; "The Twenty," modern Europeans; sculpture, Cristadore, Porter, Scarpiitta.

May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

### AINSLIE GALLERIES (BARKER BROS.)—

March—Colin Campbell Cooper; Contemporary Californians.

April—Jack Frost.

May—Orrin White.

### BILTMORE SALON—

Feb. 14-March 5—Kathryn Woodman Leighton.

March 7-26—Jack Wilkinson Smith.

March 28-April 16—Clyde Forsythe.

April 18-May 7—Aaron Kilpatrick.

May 9-28—Barse Miller.

### CANNELL AND CHAFFIN—

Feb.—Paintings by William Ritschel.

March—Water colors, Marion Kavanagh Wachtel; paintings, Orrin White.

April—Paintings, Hovsep Pushman.

## Oakland, Cal.

### OAKLAND ART GALLERY—

Feb.—Fifth Annual Exhibition.

March—Paintings, "Society of Six."

April—Paintings, Zubiaurre brothers.

May—Macdonald Wright; Russell.

June—Walrich pottery.

July—Paintings, Paul A. Schmitt, Vernon Jay Morse, Charles H. Shockley.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

Feb.—Exhibition by Pasadena Artists.

March—John Hubbard Rich; David Tausky, J. Stephen Ward.

April—Louise Hovey Sharp, Franz Bischoff, Evelynna Nann Miller, Adam Emory Albright, Marie Kendall.

May—Joseph Birren, C. H. Benjamin, John Christopher Smith.

### GRACE NICHOLSON'S GALLERIES—

Feb.—Ettore Caser, Lawrence Mazzanovich, Arthur Spear, Marie Kendall; old masters; Persian art.

March—Zarh Pritchard; Chinese and Persian art.

April 15-30—Goodspeed collection, old maps.

May—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

### FINE ARTS GALLERY—

Feb.—2nd annual exhibition, Southern Cal. artists; paintings, E. E. Garnsey; Clarence White photographs.

March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.

April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

April—Oriental art; wood cuts, Gordon Craig; stage decorations.

May—Oriental rugs; paintings, Henrietta Shore.

## San Francisco, Cal.

### CALIFORNIA PALACE, LEGION OF HONOR

Feb.—Paintings, Emile Rene Menard; prints, J. Blanding Sloan.

March—Persian exhibition.

April—Paintings, Eugen Neuhaus.

### BOHEMIAN CLUB—

Feb. 12-26—Annual exhibition by artist members.

### GUMP GALLERIES—

Feb. 14-March 5—Paintings, Zubiaurre brothers.

## Denver, Col.

### DENVER ART MUSEUM—

Feb.—Church art; art for children; Denver Camera Club.

March—Archipenko sculpture; Japanese prints; coinage.

## Middletown, Conn.

### WESLEYAN UNIVERSITY—

Feb. 10-24—Etchings and wood block prints.

## Washington, D. C.

### CORCORAN GALLERY OF ART—

Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

### U. S. NATIONAL MUSEUM—

To Feb. 26—Etchings, Huc-Mazelet Luquiens.

Feb. 28-March 26—Drypoints and lithographs, Chauncey F. Ryder.

March 28-April 23—Etchings, Lee Sturgis.

April 25-May 21—Lithographs, Bolton Brown.

### GORDON DUNTHORNE—

Feb. 16-March 5—Etchings of trees.

March 9-26—Water colors, Paul Gustin.

March 30-April 16—Joseph Pennell.

### VEERHOFF GALLERIES—

Feb. 7-19—Water colors, H. R. B. Donne.

## Jacksonville, Fla.

### FINE ARTS' SOCIETY—

April 1-8—Exhibition, Southern States Art League.

## Gainesville, Fla.

### ASSOCIATION OF FINE ARTS—

March 13-28—Exhibit, Southern States Art League.

## Orlando, Fla.

### ORLANDO ART ASSOCIATION—

Feb.—Nina Waldick.

March—Exhibit, Southern States Art League.

## Tallahassee, Fla.

### FLORIDA STATE COLLEGE FOR WOMEN—

March 4-10—Exhibit, Southern States Art League.

## Atlanta, Ga.

### ATLANTA ART ASS'N (HIGH MUSEUM)—

Feb. 13-27—Paintings, miniatures, Lucy Stanton.

Undetermined—Annual Spring local competitive exhibition.

## Savannah, Ga.

### TELFAIR ACADEMY, ARTS AND SCIENCES

Feb. 14-28—Old lace and silver.

March 1-21—Paintings by five artists (A. F. of A.).

April—Savannah Art Club.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

Jan. 27-March 8—Chicago Society of Etchers.

Feb. 3-March 8—31st annual exhibition, Artists of Chicago and Vicinity.

March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

June 7-21—Work of School of the Art Institute.

June 25-Aug. 1—Chicago Architectural Exhibition League.

July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

### ARTS CLUB OF CHICAGO—

Feb. 17-27—Laufman; Albert Bloch.

Feb. 3-March 8—Chardin.

March 4-16—"50 Prints of the Year."

March 15-April 17—Walt Kuhn.

April 28-May 30—Redon.

### CHICAGO GALLERIES ASSOCIATION—

Feb. 2-19—Stark Davis, Roy Collins, Randolph La Salle Coats.

Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.

March 15-April 2—Charles Dahlgreen, Frank V. Dudley; Thomas Hall water colors.

April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

### GAULOIS GALLERIES—

Feb. 15-March 10—International exhibition of modern art.

### HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE—

Feb.—Paintings, Henry S. Eddy.

March—Women Painters and Sculptors Soc.

April—Group from Newhouse Galleries.

## Jacksonville, Ill.

### ART ASSOCIATION OF JACKSONVILLE—

Feb. 14-28—A. F. of A. water color rotary.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION—

Feb.—Paintings by California Artists.

March—Stained glass by Charles Connick.

April—Adams, Garber, Higgins, Scudder.

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## Fort Wayne, Ind.

**FORT WAYNE MUSEUM—**  
March—Water colors, Ohio artists.  
April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE—**  
Feb.—Indiana Society of Architects. Claude Bragdon's theatrical designs.  
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
Apr.—Ritschel; Bohm; French drawings, litho's.  
**THE H. LIEBER CO.—**  
Feb. 7-26—Paintings by Walter Ufer.

## Emporia, Kan.

**KANSAS STATE TEACHERS' COLLEGE—**  
Feb. 10-24—Paintings lent by Metropolitan Museum; interior decoration; prints and etchings from A. F. of A.

## Wichita, Kan.

**WICHITA ART ASSOCIATION—**  
Feb.—Water colors, Birges Sandzen.  
March—Print Makers Society of Cal.  
April—Cornelius and Jessie Arms Botke.

## New Orleans, La.

**ISAAC DELGADO MUSEUM—**  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.  
**ARTS AND CRAFTS CLUB—**  
Feb. 12-March 5—Etchings, Laurent.  
March 6-26—Etchings, Kissel.  
March 27-April 16—The Zorachs.  
April 17-May 7—Maurice Braun.  
May 8-28—Exhibition, Benjamin prize.  
May 29-June 18—Exhibition by members.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM—**  
March—Annual Photographic Salon.  
April—Annual exhibition, oils, water colors, pastels.

## Baltimore, Md.

**BALTIMORE MUSEUM OF ART—**  
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.

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April 5-May 1—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.  
May 14-June 5—Fifty books and Printing for Commerce.

## MARYLAND INSTITUTE—

Feb. 7-21—Paintings, Charles H. Walther.  
Feb.-March—Paintings, Lucas collection.  
Feb. 23-March 9—A. Henry Nordhausen.  
March 15-30—Saul Raskin.

## WALTERS ART GALLERIES—

To April 30—New accessions and permanent collections.

## Amherst, Mass.

### AMHERST COLLEGE—

Feb. 10-24—Brooklyn Society of Etchers; paintings from Metropolitan Museum.

### MASSACHUSETTS AGRICULTURAL COL- LEGE—

Feb.—Colorwood blocks, A. Rigden Read.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

Feb. 2-23—Juliana Cheney Edwards col. of paintings.  
March 1-20—Society of Arts and Crafts.  
Apr. 6-19—Paintings, Copley Society.

### BOSTON ART CLUB—

Feb. 2-26—Paintings by California artists.  
March 2-19—Paintings, Leon Kroll and Ernest Fiene.

### SOCIETY OF ARTS AND CRAFTS—

March 30-April 13—Wax miniatures, Ruth Burke; collection old waxes.

### CASSON GALLERIES—

Feb.—Old masters; paintings, Carl Rungius; sporting prints.  
March—Paintings, Mildred Burrage, Isabel Tuttle; etchings, H. E. Tuttle.

### HORTICULTURAL HALL—

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

### GOODSPEED'S BOOK SHOP—

Feb. 7-19—Etchings, Arthur W. Heintzelman.  
Feb. 21-March 5—Japanese color prints.

### GUILD OF BOSTON ARTISTS—

Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.  
Feb. 7-19—Paintings, George L. Noyes.  
Feb. 9-March 1—Water colors, Aiden L. Ripley.  
March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

### DOLL & RICHARDS—

Feb. 9-22—Paintings, John Lavallo.  
Feb. 16-March 1—Water colors, Marian Peabody.  
March 9-22—Water colors, Charles Hovey Pepper.  
March 23-April 5—Water colors, Dodge Macknight.

### ST. BOTOLPH CLUB—

Feb.—General exhibition.

### VOSE GALLERIES—

Feb. 14-26—Boston Society of Water Color Painters.

## Hingham Centre, Mass.

### THE PRINT CORNER—

Feb.—Etchings and wood blocks.

## Springfield, Mass.

### CITY LIBRARY—

March 12-27—Eighth annual members' exhibition, Springfield Art League.

### JAMES G. GILL GALLERIES—

Feb.-March—Selected paintings.

## Wellesley College, Mass.

### FARNSWORTH MUSEUM—

March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

Feb. 6-27—"Historic Development of American Painting." "Historic Development of the Japanese Print."  
March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

Apr. 13-May 30—Annual American art.

### JOHN HANNA GALLERY—

May 6-31—Henry R. Poore.

## Grand Rapids, Mich.

### GRAND RAPIDS ART GALLERY—

March—New York Society of Painters; 100 etchings by 25 artists.  
April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy.  
May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.  
June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

### HACKLEY GALLERY OF FINE ARTS—

Feb.—New York Society of Painters; paintings, local amateur artists.  
March—Paintings from Chicago Art Institute's annual American show.  
April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
May—Paintings, Tunis Ponsen; group of American painters.

## St. Paul, Minn.

### STEVENS ART GALLERY—

Feb.—Flower paintings, Mrs. Barnes.

## Cleveland, Miss.

### WOMAN'S CLUB—

April 12-19—Exhibit, Southern States Art League.

## Kansas City, Mo.

### CONRAD HUG GALLERIES—

Feb. 15-28—Ward Lockwood.

### FINDLAY ART GALLERIES—

Feb. 7-20—Paintings, Charles M. Russell and Frederic Remington; etchings, Frank W. Benson.  
Feb. 21-March 6—17th and 18th C. Old Masters.  
March 7-21—Etchings, Frank Brangwyn.

[Continued on next page]



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## The Great Calendar

[Continued from preceding page]

### St. Louis, Mo.

#### CITY ART MUSEUM—

Feb.—Max Bohm memorial; William Ritschel.  
March—Paintings by George Bellows.  
April—Students, St. Louis School of Fine Arts.  
May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.  
May—Exhibition of coins.  
May and June—Cornelius and Jessie Arms Botke.

#### ST. LOUIS ARTISTS' GUILD—

Feb. 16-March 15—Exhibition, E. O. Thalinger.  
Feb. 1-15—Screens, panels, Roy MacNicol.  
Feb. 16-March 15—Wm. M. Chase exhibition.

#### SHORTRIDGE GALLERY—

Feb.—Paintings, George Ames Aldrich.  
March 15-31—Paintings, Henry R. Poore.

### Lincoln, Neb.

#### UNIVERSITY OF NEBRASKA GALLERY—

March 18-April 1—Paintings from Metropolitan Museum.  
April—Norwegian paintings, W. H. Singer.

#### NEBRASKA ART ASSOCIATION—

Feb. 9-March 13—American art from Chicago Art Institute.

### Omaha, Neb.

#### ART INSTITUTE OF OMAHA—

Feb.—Botke decorative panels; Maillol sculpture.  
March—Albert Gos; Ethel Mundy.

### Manchester, N. H.

#### INSTITUTE OF ARTS AND SCIENCES—

Feb.—American costume silks.

### Montclair, N. J.

#### MONTCLAIR ART MUSEUM—

Feb.—Water colors, Addison Burbank.

### Newark, N. J.

#### NEWARK MUSEUM—

Feb.—Ballard collection, oriental rugs.  
March—Loan exhibit, The Contemporary.  
April—Modern American paintings and sculpture.  
June—J. Ackerman Coles bequest.

### Santa Fe, N. M.

#### MUSEUM OF NEW MEXICO—

Feb.—Prints, Gustav Baumann; winter landscapes, Sheldon Parsons.

### Albany, N. Y.

#### INSTITUTE OF HISTORY AND ART—

Feb. 7-27—Water colors, Alice R. Huger Smith.  
March 1-15—Etchings, George T. Plowman.

### Brooklyn, N. Y.

#### BROOKLYN MUSEUM—

Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings; paintings, Gustaf Adolph Fjaestad; woodcuts; Gordon Craig.

#### BKN. SOCIETY MINIATURES PAINTERS—

March—Annual exhibition, Hotel Bossert.

#### PRATT INSTITUTE—

Feb. 22-March 11—Marines, Whitney Hubbard.  
March 3-24—"Fifty Books of the Year."  
March 30-April 27—Bkn. Society of Artists.

### Buffalo, N. Y.

#### ALBRIGHT ART GALLERY—

Feb.—International Modern Exhibition.  
April 24-June 19—Selected American paintings.

### Elmira, N. Y.

#### ARNOT ART GALLERY—

Feb.—Etchings by Alfred Hutt.  
March—Student work from Chester Springs Summer School.  
April—Water color exhibition.

### New York, N. Y.

#### AMERICAN FINE ARTS BUILDING—

Feb. 14-March 7—36th annual exhibition, Na-

tional Ass'n of Women Painters and Sculptors.  
March 25-April 18—102nd annual exhibition, National Academy of Design.

#### METROPOLITAN MUSEUM OF ART—

Jan. 18-Feb. 27—Swedish contemporary decorative arts.  
Feb. and March—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints); Carnarvon collection of Egyptian art.  
March 15-Apr. 24—American miniatures.

#### GRAND CENTRAL PALACE—

Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

#### PUBLIC LIBRARY—

Jan.-Feb.—Mary Cussatt's drypoints and color prints; Isaac John Greenwood Collection; Seymour Haden Collection.

#### THE ART CENTER—

Feb. 1-26—Commercial printing, American Institute of Graphic Arts.

Feb. 15-28—Paintings, Caroline Van H. Bean; craftwork, Art Alliance of America; "Coffee House Sketchers," Howard Simon.

Feb. 15-March 7—Paintings, group of Japanese artists.

March 1-15—Water colors and sculpture, Gwendolyn Williams; paintings, Mrs. G. D. Cole.  
April 1-15—Competitive cover designs for House Beautiful.

April 18-30—Textiles, Art Alliance.

April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.

June—International Salon of Photography; painting and sculpture, Art Alliance members.

#### MUNICIPAL ART GALLERY—

Feb. 19-Mch. 6—"The Painters and Sculptors."

March 6-25—Students' poster contest exhibition.

March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.

April 25-May 16—Interior decoration designs.

May 16-June 16—Originals, magazine illustrations.

#### SOCIETY OF INDEPENDENT ARTISTS—

March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

#### CORONA MUNDI—

Feb. 5-March 1—American Indian paintings.

Feb. 20-April 1—International art exhibition.

April 1-May 1—Drawings by Old Masters.

#### BRONX AEOLIAN HALL—

March 1-10—Annual Spring Exhibition, Bronx Artists Guild.

#### NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)

March 27-April 11—Margaret Law.

April 18-May 3—Mrs. George B. Torrey.

#### SALMAGUNDI CLUB—

Feb. 11-March 4—Annual oil exhibition.

March 12-30—Annual water color show.

May 8-Oct. 15—Annual summer exhibition.

#### MACBETH GALLERIES—

Feb. 15-28—Paintings by Chauncey F. Ryder.

March 1-14—Paintings, Guild of Boston Artists; water colors, Aiden L. Ripley.

March 15-28—Paintings, Malcolm Parcell.

#### EHRICH GALLERIES—

Feb. 1-19—Paintings, sculpture, Warren Wheelock.

#### DUDENSING GALLERIES—

Feb. 14-March 5—Paintings, Clarence Johnson.

March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.

March 28-April 16—Thelma Cudlipp Grosvenor.

April 18-May 7—Paintings, Zubiaurre brothers.

#### AINSLIE GALLERIES—

Feb. 15-28—Portraits by Louise Crow.

March 15-30—Portraits, Jere Raymond Wickwire; sculpture, Clara Lathrop Strong.

#### WILDENSTEIN GALLERIES—

To Feb. 19—C. T. Lov collection of Hindu, Khmer and Chinese art.

#### BABCOCK GALLERIES—

Feb. 14-26—Water colors, Herbert Meyer.

Feb. 28-March 12—Paintings, Henry S. Eddy.

March 14-26—Paintings, Benjamin Cratz.

#### KRAUSHAAR GALLERIES—

To Feb. 22—Drawings, lithographs and etchings by Daumier, Toulouse-Lautrec, Forain and Guys.

#### GAINSBOROUGH GALLERIES—

Feb. 10-March 10—Nicolai St. Abracheff.

ARTHUR ACKERMAN & SON—

Feb.—Aquatints and etchings, Laura Knight.

FREDERICK KEPPEL & CO.—

Feb. 12-28—15th and 16th C. woodcuts.

March—Etchings by J. Alden Weir.

#### HOLT GALLERY—

Feb. 14-26—Paintings, Marie B. Kendall; water colors, Belle Cady White.

March 1-14—Paintings, Nell C. Jones, Eugene Jones.

March 16-April 6—Paintings, Jean Jacques Pfister.

ARDEN STUDIOS—

Feb.—Caricatures, Santoya Hidalyo.

March—Needle & Bobbin Club.

April-June—N. Y. Chapter, American Society of Landscape Architects.

GRAND CENTRAL GALLERIES—

Feb. 7-19—Paintings, E. L. Blumenschein.

Feb. 23-March 8—Paintings, Edward H. Pott-hast.

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**ANDERSON GALLERIES—**  
 March 9-19—2nd annual exhibition, N. Y. Society of Women Artists.  
**INTIMATE GALLERY (Anderson's)—**  
 To Feb. 27—Forty new paintings by Georgia O'Keeffe.  
**THE NEW GALLERY—**  
 Feb. 12-26—Mural paintings, "The History of America," by Thomas H. Benton.  
 Feb. 28-March 12—Paintings by Donghi.  
 March 14-30—Paintings by Sydney Laufman.  
**FERARGIL GALLERY—**  
 Feb. 7-28—Hunt Diederich.  
 March 1-14—Memorial show, William M. Chase; Rodin sculpture.  
 March 14-28—Randall Davey; garden sculpture.  
**THE GALLERY OF P. JACKSON HIGGS—**  
 Feb.-March—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.  
**WEYHE GALLERY—**  
 Feb. 7-19—Water colors by Homer Boss.  
 Feb. 21-March 5—Paintings and drawings by Emil Ganso.  
 Feb. 7-28—Sculpture, Roy Sheldon.  
**N. Y. LEAGUE FOR HARD OF HEARING—**  
 Feb.—Landscapes, Natalie Peck.  
**ARTISTS GALLERY—**  
 Feb. 28-March 19—Paintings, John Carroll.  
 Feb. 15-March 5—Paintings, Judson Smith.  
 March 21-April 12—Paintings, Herman More.  
**SOCIETY OF ARTS AND CRAFTS—**  
 March 1-10—Photographers' Guild.  
 April 16-30—Weavers' Guild.  
 May 16-30—Needleworkers' Guild.

### Rochester, N. Y.

**MEMORIAL ART GALLERY—**  
 Feb. 17-Mar. 30—Sixth International Water Color Exhibition; Canadian group; Kathleen McEnery; Ronnebeck sculpture; Coptic textiles; Blanding Sloan etchings and block prints; bookplate designs.  
**MECHANICS INSTITUTE—**  
 Feb.—Wood blocks, Elizabeth Keith; drawings, Lilian Westcott Hale.

### Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
 Feb.—Modern wood block prints.  
 March—Intern'l water color exhibition.  
 April—Canadian painters, 60 canvases.  
 May—Paintings by Emma Ciardi.  
 June—Adams, Garber, Higgins, Scudder.

### Greensborough, N. C.

**N. C. COLLEGE FOR WOMEN—**  
 Feb. 10-24—Contemporary American artists.

### New Berne, N. C.

**ART STUDY CLUB—**  
 Feb. 23-28—Exhibit, Southern States Art League.

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### Akron, O.

**AKRON ART INSTITUTE—**  
 Feb.—Exhibition, Adams, Garber, Higgins.  
 March—Paintings, Delaware River Artists; etchings, Dayton Society of Artists.  
 Mch.—Dayton Soc. of Artists; Del. River Artists.  
 April—Ohio Water Color Society.  
 May—Exhibition, Akron artists and craftsmen.  
 June—Paintings by Cleveland Artists.

### Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
 Feb.—Art for children; European picture books.  
 March—Work of Ohio-born women.  
 May—Thirty-fourth Annual Exhibition.  
**A. B. CLOSSON, JR., CO. GALLERIES—**  
 Feb. 14-26—Paintings by Reginald Grooms.  
 Feb. 28-March 12—Paintings by Frank Myers.  
**TRAXEL GALLERIES—**  
 Feb. 14-26—Paintings by American artists.  
 Feb. 28-March 12—Bessie Hoover Wessel, and H. H. Wessel.  
 March 14-26—Cincinnati Art Club.

### Cleveland, O.

**CLEVELAND MUSEUM—**  
 May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
 June—Contemporary American paintings.  
**KORNER & WOOD CO.—**  
 Feb.—Marbles and bronzes, Max Kalish.

### Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
 Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.  
 March—Paintings from the Sesqui-Centennial; exhibit, Cleveland School of Art.  
 April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.  
 May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

### Dayton, O.

**DAYTON ART INSTITUTE—**  
 Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.  
 Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.  
 Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
 March 16-April 6—Institute Teachers Exhibit.  
 Apr. 6-24—Swiss pictures, Albert Goss.  
 April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.  
 April 26-May 20—Paintings, Ernest L. Blumen-schein.  
 May 21-25—Saturday School exhibit.  
 May 27-June 5—Students' exhibit.  
 June 7-28—N. Y. Society of Painters.

### Toledo, O.

**TOLEDO MUSEUM OF ART—**  
 Feb.—Dewitt and Douglass Parshall; Ohio water color show; Toledo Camera Club.  
 March—Canadian artists.  
 April—Ninth annual Toledo exhibition.  
 June-Aug.—15th an. exhibit, American paintings.  
**MOHR GALLERIES—**  
 Feb. 19-March 5—Henry R. Poore.  
 April 1-15—The Athena Club.  
 April 15-30—Sidney Laufman.

### Youngstown, O.

**BUTLER ART INSTITUTE—**  
 Feb.—Annual exhibition, Mahoning Society of Painters.  
 March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.  
 April—Ohio-born women artists.  
 May—Samplers shown by Youngstown Federation of Womens Clubs.

### Portland, Ore.

**PORTLAND ART ASSOCIATION—**  
 Feb.—Paintings by Thomas Eakins.  
 March—Elinor Merrill collection of textiles.  
 April—Color prints of paintings by Manet, De-gas, Cezanne, Van Gogh, Gauguin.  
 May—Art from Portland schools.  
 June—"Art for Children."

### Erie, Pa.

**ART CLUB OF ERIE—**  
 Feb.—Exhibition, prints.  
 March—Exhibition, Erie Artists.

### Harrisburg, Pa.

**ART ASSOCIATION OF HARRISBURG—**  
 Feb.—Original illustrations (A. F. of A.).

### Philadelphia, Pa.

**PENN. ACADEMY OF THE FINE ARTS—**  
 Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.  
**PHILADELPHIA ART ALLIANCE—**  
 To Feb. 26—Annual exhibition of prints.  
 March 9-28—Group of American illustrators.  
 March 21-28—Beethoven mementoes.

March 29-April 17—"Art in Advertising."  
 April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.  
 May 10-June 1—Philadelphia Water Color Club; prints used as book illustrations.

### THE PRINT CLUB—

Feb. 14-26—First annual exhibition of American block prints.  
 Feb. 28-March 12—English Wood Engraving Society.  
 March 14-26—Etchings by Edouard Leon.  
 April 18-30—Block prints, E. H. Suydam.  
 May 2-21—Fourth Annual Exhibition of Living American Etchers.

### ART CLUB OF PHILADELPHIA—

Feb. 4-25—"Ten Philadelphia Painters."  
 March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
 April—Exhibition by painter members.

### PENNSYLVANIA MUSEUM—

Jan.-Feb.—Tapestry exhibition (recent acquisitions by museum and examples lent by Fitz Eugene Dixon, Sir Joseph Duveen, James S. Sullivan and the Charles M. Foulke estate; early engravings lent by Charles M. Lea.  
 Feb. 14-26—Drawings, Clyde Shuler, Wm. Thompson.

[Continued on next page]

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## The Great Calendar

[Continued from preceding page]

### PLASTIC CLUB—

March 9-31—Annual exhibition.  
April—Annual water color exhibition.

### Pittsburgh, Pa.

#### CARNEGIE INSTITUTE—

Jan. 17-Feb. 28—Paintings and water colors by  
Johanna K. W. Hailman.  
Feb. 11-March 9—Annual Exhibition, Asso-  
ciated Artists of Pittsburgh.  
March 19-April 17—Annual photographic salon  
of the Photographic Section of the Pittsburgh  
Academy of Science and Art.

### Providence, R. I.

#### R. I. SCHOOL OF DESIGN—

March—American costume silks (A. F. of A.).

#### PROVIDENCE ART CLUB—

March 1-13—Providence Water Color Club.  
March 22-April 10—48th annual exhibition.  
April 12-24—Nancy C. Jones.  
April 26-May 8—Edward W. Dubugue.

#### TILDEN-THURBER—

Feb. 14-28—Paintings, Providence group.  
March 1-15—Lithographs by masters.

### Charleston, S. C.

#### GIBBES MEMORIAL GALLERY—

Apr. 7-May 1—Seventh annual exhibition,  
Southern States Art League.

### Columbia, S. C.

#### COLUMBIA ART ASSOCIATION—

Feb. 5-20—Grand Central Art Galleries ex-  
hibit; display, Southern States Art League.

### Chattanooga, Tenn.

#### CHATTANOOGA ART ASSOCIATION—

Feb. 15-March 1—Philadelphia artists.  
March—Illustrations.  
April—Loan exhibition.

### Memphis, Tenn.

#### BROOKS MEMORIAL ART GALLERY—

February—Paintings from Metropolitan Mu-  
seum; Turkish and Indian shawls.  
March—Max Bohm.  
April—George Bellows Memorial.  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.  
May—Wm. Ritschel; "100 Etchings;" 4th an-  
nual flower and garden exhibition.

### Nashville, Tenn.

#### NASHVILLE ART MUSEUM—

March—California artists.  
April 1-18—Texas and Miss. artists.  
April 23-30—Graphic arts exhibition.  
May 1-15—Annual, Tennessee artists.

### Dallas, Tex.

#### DALLAS ART ASSOCIATION—

Feb. 5-20—Grand Central Art Galleries exhibit.

### Fort Worth, Tex.

#### FORT WORTH MUSEUM OF ART—

May 5-June 5—17th annual, Texas Artists.

### Sherman, Tex.

#### EVA FOWLER ART LEAGUE—

May—State Federation pottery exhibit.

### Houston, Tex.

#### MUSEUM OF FINE ARTS—

Feb.—George Bellows Memorial.  
March—Theodore J. Morgan; Boyer Gonzales.  
April—Matisse drawings and etchings.

### Ogden, Utah.

#### FINE ARTS GALLERY—

Feb.—LeConte Stewart; Utah women painters.  
March—Group exhibition, 36 artists; Alma  
Packer, sculpture.  
April—Lee Greene Richards; water colors.  
May—Geneva Savage Keith.

### Salt Lake City, Utah.

#### CHAMBER OF COMMERCE GALLERY—

Feb.—Alfred Lambourne water colors.  
March—Etchings, Utah artists.  
April—Mary Teasdel, Florence Ware, Mirian  
May—Lee Greene Richards, etchings and mon-  
otypes.  
Brooks Jenkins.

#### MERRILL HORNE GALLERY—

Feb.—John Hafen, Henri Moser, Jack Stans-  
field.

March—Hal Burrows, Mahonri Young, Waldo  
Midgley.

April—Lawrence Squires, Mary Teasdel, Flor-  
ence Ware.

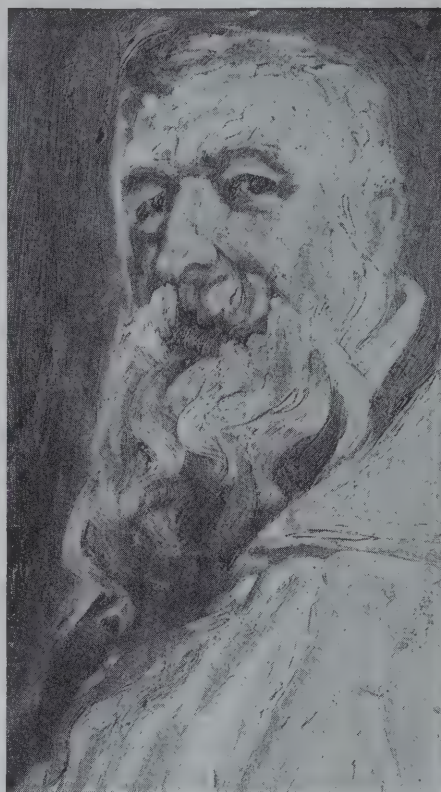
May—Bessie Bancroft, Birde Reeder.

#### WEST SIDE GALLERY—

Feb.—B. F. Larsen, Orson Campbell, Calvin  
Fletcher.

March—Paintings, Lee Greene Richards.

## Clivette at Vassar



"Rodin," by Merton Clivette.

Although the exhibition at the New Gal-  
lery in New York is officially over, with  
almost one hundred Merton Clivette paint-  
ings sold, pictures of his are still being  
shown there as an aftermath of his "ar-  
rival," described in the last number of THE  
ART DIGEST. Exhibitions of his work have  
been requested from various parts of the  
country. At the present time Vassar Col-  
lege is having a show of his tempera and  
water color paintings, while Saks & Com-  
pany, whose establishment takes up a block  
in Fifth Avenue, New York, are devoting  
their windows to eighteen of his paintings.  
Clivette was chosen by them to initiate a  
series of window displays of the work of  
living American artists.

The New Gallery sees significance in the  
fact that so many of Clivette's works have  
passed into the possession of sculptors,  
poets, painters, musicians and playwrights.

Herewith is presented a reproduction of  
the portrait of Rodin, whose owner, who  
paid \$1,200 for it the first day of the exhi-  
bition, has now refused \$5,000 for it.

### Sir John Becomes an "Immortal"

Sir John Lavery, who is at present in  
America, has just been appointed a member  
of the Academie des Beaux Arts. Foreign  
artists are very rarely elected to a place  
among the French "Immortals."

### Norfolk, Va.

#### NORFOLK SOCIETY OF ARTS—

Feb.—Paintings, Miss Turner; sculpture, Miss  
Frishmuth.

### Beloit, Wis.

#### BELOIT COLLEGE—

Feb. 10-24—Contemporary American artists.

### Madison, Wis.

#### MADISON ART ASSOCIATION—

Feb. 15-March 1—Architectural photographs.

#### STATE HISTORICAL LIBRARY—

Feb.—Architectural photographs (A. F. of A.).

## Attacks Museum

Arthur Millier, art critic of the Los  
Angeles Times, makes a vigorous attack on  
the policies of the Los Angeles Museum.

"Has the Los Angeles Museum any pro-  
gram toward the formation of a vital art  
collection?" he asks. "Are bones and stuffed  
buffaloes of greater importance to the people  
than pictures and sculpture? Does the  
museum even attempt to take its logical and  
rightful position as the cultural center of a  
metropolitan community?"

"In Chicago, Cleveland, Detroit, Worces-  
ter, Denver and many another community,  
the art museums are constant and aggressive  
stimuli to art education and appreciation. By  
intelligent selection and arrangement they  
get art 'across the footlights' into the hearts  
and minds of the people, where it belongs."

"Los Angeles should not be one whit be-  
hind any city in the country in its Art  
Museum. All the requisites for a well-  
planned collection of fine art are here. The  
county is going ahead with its ambitious  
building program, and there is a widespread  
desire among the citizens to do something  
for art. Money is not lacking. It lies in  
the pockets of many a citizen, who, if he  
were convinced that his money would be ex-  
pended in the carrying out of an intelligent  
program of art acquisition for the public,  
would, as in other communities, loosen his  
purse-strings. . . .

"To the man or woman who, believing in  
the vital importance of art to the commu-  
nity, desires to associate with a museum in  
the capacity of patron, confidence in the  
constructive use of funds is an absolute pre-  
requisite. But such confidence can only be  
inspired when a director, through his knowl-  
edge of art and his passionate belief in and  
love for art as the great cultural heritage  
of man, presents to the art patrons of the  
community a plan of acquisition in which  
they will be proud to share. . . .

"One of the most generous art patrons in  
the country, who gave enthusiastically her  
time and money to the upbuilding of an  
American art collection in an important  
eastern museum, was deterred from trans-  
ferring her assistance to the Los Angeles  
Museum by the obvious lack of vigorous and  
informed direction in the art department of  
that institution.

"Such intelligent work as has gone into  
the building up of the William Preston Har-  
rison Collection of Contemporary American  
Painting, or the recently opened Harrison  
Collection of Modern French Art, is abso-  
lutely the unaided work of one man. Here  
is a man, doing for the sheer love of it,  
what the art director of any museum worthy  
the name should be doing on a far larger  
scale."

### Milwaukee, Wis.

#### MILWAUKEE ART INSTITUTE—

Feb.—Paintings, Gustave Cimiotti; National  
Association of Women Painters and Sculp-  
tors.

March—Birger Sandzen; Henry S. Eddy.

April—Annual exhibition, Wisconsin art.

May—Maillol, sculpture and drawings.

#### MILWAUKEE JOURNAL GALLERY—

Jan.-Feb.—Paintings by Henry J. Soulen, Rob-  
ert Fletcher Gilder, Hans J. Stoltenberg,  
Agnes Harrison Lincoln and others; paint-  
ings by fourteen Madison artists; miniatures  
by Eda Nemoede Casterton.

March—Portraits by Merton Grenhagen.

May—Landscapes, Frank V. Dudley.



# The ART DIGEST

Publication  
and Editorial Offices  
Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

EUROPEAN OFFICE  
26 rue Jacob  
Paris, France  
MAR 11 1927

Volume I

Hopewell, New Jersey, 1st March, 1927

UNIVERSITY OF ILLINOIS Number 9

## Ammonite Art

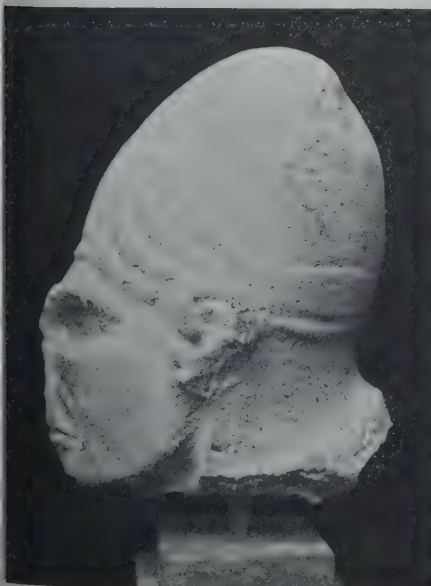
A Syrian head dating two thousand years B. C. has just been added to the collections of the Louvre. It is the first significant record discovered of a people very often referred to in the Bible—the Ammonites.

"This remarkable document," says M. René Dussaud in *Comoedia*, "discovered in the country of Mishrifé, in the northeast of Homs, during the happy expedition of Count Mesnil du Muisson, is of invaluable importance for the study of Syrian art of the period dating 2000 B. C.

"In this region, so rich from the archaeological point of view, many proofs of the activity of the Ammonites have been traced, but up to this discovery no significant evidence of them has been found. The historical importance of this people, whose activity extended as far as the Euphrates, is attested by Babylonian texts.

"The prophet Amos compares their strength with that of the oak, and this head really compels an impression of unusual strength. Some archeologists contended it was an example of Hittite art, but the expression of this head and its treatment are just the opposite of Hittite art, which represents faces with round cheeks, thus emphasizing the idea of the wealth of a settled and well-fed people. Here the artist carved a rough face, that of a man who lived by his herd, a semi-nomad.

"Besides this head, so full of life and so significant, some other fragments of sculpture have been found which help to shed some light on Syrian art of high antiquity. We have expectations that the next archaeological expedition in this country will reveal new documents on Hittite art and confirm our hypothesis of a Syrian art of some originality but remaining under the influence of Mesopotamian art."



Ammonite head, 2000 B. C.

## Luks, Lawson, Carlson! How About This?



"Somn," by Frederik V. Nyquist. First prize, Associated Artists of Pittsburgh.

## Seattle's New Museum

Seattle at last has an art museum, thrown open to the public on February 10. It is the H. C. Henry Museum, named in honor of the donor, and it stands on the grounds of the University of Washington, where it serves the double purpose of promoting the art spirit of the university and of the people of Seattle.

Last spring Mr. Henry donated his \$450,000 collection of paintings and etchings to the university and provided funds for the erection of a building. The structure, following the campus style, is Tudor. It embodies the latest plans in museum construction and has six galleries, all lighted from skylights.

The formal opening was participated in by the Seattle Fine Arts Society and other art clubs of the city.

The H. C. Henry collection, numbering 160 paintings, comprises examples of Corot, Rousseau and other Barbizon men, and works by such American masters as Inness, Wyant, Homer Martin, Childe Hassam and H. W. Ranger.

It was not to be expected that everybody would be satisfied with the awards, even if George Luks, Ernest Lawson and John F. Carlson did journey thither to pick the prize winners at the annual exhibition of the Associated Artists of Pittsburgh, at Carnegie Institute. These famous artists gave first honors to Frederik Vickstrom Nyquist for his nude, "Somn," and the critic of the *Press*, Burt McMurtrie, denounces the choice.

"The first prize selection is unworthy an international jury's selection," he says, "and one of the poorest nudes, as well as most uninteresting paintings yet shown in a Pittsburgh exhibit. We failed to find anything about the picture to warrant even interest, let alone a first prize award."

Penelope Redd Jones, critic of the *Post*, makes no comment, and the *Gazette Times* contented itself with saying that "Somn" is a painting of the "modern school" and the artist a teacher at the Carnegie Institute of Technology. Pittsburgh's weekly, the *Index*, was silent.

But Christian J. Walter, president of the Associated Artists in a letter to *THE ART DIGEST* says: "We especially approve this



award as 'Somn' is beyond doubt the one outstanding exhibit. It is of complex arrangement and without very successful handling the composition would have become uneasy but Mr. Nyquist has kept it under perfect control and thereby succeeded in presenting a canvas with very much poise, a quality only too often lacking in many so-called modern compositions. The contrasting qualities of the body with other surrounding objects is finely observed. If the color qualities (although not unpleasing) were more handsomely felt there would be little more to ask for in this painting."

Mr. McMurtrie thinks the best picture in the exhibition is Mabel K. Day's "The White Village" to which the jury awarded second prize. He also highly praises Joseph Kaye's "The Pool," Elizabeth Rockwell's "A Window in Taos," Elizabeth Robb's "Half Moon Beach" and Mr. Walter's "Between Showers."

The *Gazette Times* hints that the exhibition is the best the associated group has so far presented, but Mr. McMurtrie asserts last year's was better. There are 300 works.

### Kansas City's Annual

The Kansas City Art Institute held during February its seventh annual exhibition by mid-western artists, there being eligible only painters from Missouri, Kansas, Oklahoma, Colorado and Nebraska. "Every exhibition has been an advance over the preceding one," writes the Institute's director, R. A. Holland, in the *Christian Science Monitor*, "and we find work on the gallery walls today that would do credit to any exhibition."

"Looking over the 188 works on exhibition, one feels the serious attitude of the artists. They are thinking. In most of the work there is still much of the old traditions, yet there is some of the modern feeling, a mixture that is wholesome and encouraging. There is the vital spark, though not great or fully developed, yet nevertheless there. Neither are these westerners carried away by some new ism or theory. This leads one to feel that in time, with proper encouragement, and contact with what is being done elsewhere, this group of midwestern artists may develop what we have long hoped for—a genuine national artistic expression."

"It may seem like characteristic western boasting to predict that in a few years Kansas City truly will be one of the great art centers of the United States. The gallery of art now projected here, the first unit of which will be begun in a few months, will afford the western artists greater opportunities to see and study the best productions of all periods."

### Newark Acquires Sculptures

Last year, out of a fund provided by Mr. and Mrs. Felix Fuld, the Newark Museum acquired a group of twenty-five paintings. This year, out of the same fund, a few paintings were bought, but the chief acquisitions were representative sculptures. The following pieces have just been put on exhibition: "To Pan of Rohallion," by Macmonnies; "Yawning Tiger" by Anna Vaughn Hyatt Huntington; "The Surf," by Chester Beach; "Baby's Head," by Trygve Hammer; "Augustus Saint-Gaudens," by John Flanagan, and "Anatole," a cat, by Duncan Ferguson.

## Empirical

A customs service decision made in New York last week once more makes the United States government the laughing stock of the world. F. J. H. Kracke, federal appraiser, has decided that the sculptures of Constantin Brancusi, Roumanian, are not art and hence are subject to 40 per cent. duty instead of free admission.

THE ART DIGEST is a champion neither of extremist art nor of academic art, but it does not believe that there is a conservative artist in America whose sense of justice is not outraged by this action.

The United States government by making an empirical decision on an aesthetic question, and decreeing *ex cathedra* that an object is not art, when the critics of the world are unable to agree on that point and probably never will, makes itself out a dunce.

The United States government by trying to collect a \$4,000 duty on nine objects which the Brummer Galleries sold as art for \$10,000, under the contention that it is not art, puts itself in the position of a despoiler. For if these works are not art, then they are no more than pieces of marble and bronze. Nothing but art, or what people accept as art, could make them worth \$10,000.

The above points cannot be matters of controversy, even as between extremists and conservatives.

Mr. Kracke's decision, according to the *New York World*, was based on a customs ruling that art must represent "objects in their true proportions of length, breadth and thickness, or of length and breadth only." Such an asinine ruling would keep out the two El Grecos recently acquired by the Boston and Cleveland museums. It would exclude the superlatively beautiful decorations by Puvis des Chavannes in the Boston Public Library and countless other accepted masterpieces in American museums and private collections. It would proscribe artists from doing anything except slavishly copy nature.

According to the *World*, several art critics went to see Mr. Kracke in behalf of Mr. Brancusi's art. "I asked them," he is quoted as saying, "if other recognized men would say it was art. They admitted that it was decidedly controversial."

These critics might also have told Mr. Kracke that two-thirds of the art critics and art connoisseurs of the world would deny that the sculptures of Canova and Thorwaldsen are art, and that art pretty generally is "decidedly controversial."

But the gentlemen in charge of the customs service—they know.



If Hunt Diederich's "Jockey" had been modeled abroad would he ride for a fall?

## Sir Joseph

When Sir Joseph Duveen paid \$338,500 for Lawrence's "Pinkie" last November at the Michelham sale, the London newspaper immediately were full of protests from British artists, some of them bitter enough who asserted that living painters were being neglected while millions were being made out of marketing the work of the dead.

Soon after, Sir Joseph, whose firm has probably made four times as much profit from the traffic in "old masters" as any other concern in the world, opened negotiations with the Prime Minister looking toward a big movement to market the work of living British painters. As a result, a scheme has been formed and a committee named, according to the *London Sunday Observer*, for the organization of exhibitions at home and abroad, which are to run entirely for the benefit of artists who have few or no opportunities for submitting their work to the public. Sir Martin Conway is chairman of the committee, which has already succeeded in securing the co-operation of the municipal art galleries of several important cities where the exhibitions will be held without any charge to the artists, either for wall space or for commission on sales. A beginning is to be made at Leeds from March 15 to April 30.

Since it is the main object of the scheme that it should benefit those artists who are most in need of support, it has been decided that no picture is to be priced higher than £50. It is believed that this restriction, far from being detrimental to the interests of artists of established reputation, by diverting art patrons to a cheaper market, will create a new class of picture buyers, and enlist the interest of a section of the public that has so far stood aloof. As Sir Martin Conway put it to the committee at the first meeting, "The buyer today of a small cheap motorcar was the potential buyer of next year's luxurious limousine, and similarly this year's buyer of a £50 picture was the potential buyer of next year's masterpiece. The habit, or appetite, must first be created, and to do this every effort and, if necessary, every concession must be made."

Another exhibition will be held in Paris from April 18 to May 7, and yet another in Manchester from May 15 to June 3. Arrangements are also being made with the Belfast and Bradford authorities for exhibitions in the autumn.

### Big San Diego Exhibition

Throughout the month of March the Fine Arts Gallery of San Diego, Cal., is holding an exhibition of "Selected American Paintings." Most of the works shown are from the "First Exhibition of Selected Paintings by American Artists," recently held in the California Palace of the Legion of Honor, San Francisco, which were in turn the choice of the museum authorities there. Many of the pictures are the masterpieces of the artists.

### 70 Sales at Hoosier Show

Seventy sales were made at the third annual Hoosier Salon held at the galleries of Marshall Field & Co., in Chicago. Native Indians residing in Chicago were active in its behalf through a "Hoosier Salon Patrons Association."



## That "Mona Lisa"

This is the last chapter of the famous story of the famous "Mona Lisa" that Edward Jonas brought to America and which, before that newspaper woke up to the publicity scheme, occupied so many columns of the New York Times.

The picture, which resembles, in all but the quality of the smile, the original by Leonardo da Vinci in the Louvre, was brought to this country and exhibited at Mr. Jonas' gallery, which is a branch of the Paris establishment. The publicity had been handled in such a manner that the public was encouraged to think that the new work, maybe, was the original, and the one in the Louvre a spurious picture substituted at the time of the theft.

But evidently no long line of American multi-millionaires formed to purchase a "Mona Lisa" which, maybe, was the real one. So, after quite a length of time, Mr. Jonas called in the Chicago expert on old masters, Maurice H. Goldblatt, who, after inspecting the work to thorough study, pronounced it to be a—Boltraffio.

"I shall not hesitate to accept Mr. Goldblatt's conclusions," Mr. Jonas is quoted as saying.

And Mr. Jonas is well advised. A genuine Boltraffio is worth more money than a spurious da Vinci, no matter how many metres of publicity the latter has had. American art buyers have grown wise in their generation.

Mr. Goldblatt has given much scientific study to da Vinci. He caused a sensation in Paris last summer when he convinced experts that Leonardo painted with his right hand, and therefore could not have executed certain pictures attributed to him, because they showed right hand brush strokes.

On being requested to expertize Mr. Jonas' "Mona Lisa," Mr. Goldblatt devoted ten days to intensive study of the work and to technical calculations, then announced this conclusion:

That the original "Mona Lisa," stolen from the Louvre, is again hanging there, and that this "Mona Lisa" is the work of Antonio Boltraffio, famous pupil of da Vinci; most likely, when the rich Florentine noble, Giocondo, commissioned da Vinci to paint a portrait of his wife, two portraits were painted; that da Vinci sold the one he had painted to France, and had his famous pupil Boltraffio paint the one which was delivered to Giocondo, which is the one now in question.

Which indicates that Leonardo da Vinci was something more than painter, inventor, tactory engineer, etc. He was also a first juggler.

### Mrs. Harriman's Enterprise

Mrs. E. H. Harriman's multi-national exhibition apparently is to become a permanent thing in Europe and America. Started in New York, it was shown in Paris, London, then returned to New York, to be shown, last summer and this winter, in France, Germany, Switzerland and other countries. Now it is back in New York, where Marius de Zayas is changing the American pictures preparatory to the display beginning March 5 at the Grand Central Galleries. The new catalogue will include both modernists and academicians.

## N. Y. Hearing for Pittsburgh's Idol



"Old Man from the Hills," by Malcolm Parcell. To be included in the artist's first New York exhibition.

Pittsburgh's most popular painter, Malcolm Parcell, is to have his first New York exhibition, at the Macbeth Galleries, the latter part of March. Visitors to the Carnegie International voted him the popular prize in 1924 for his "Portrait of My Mother" and again in 1925 for his "Portrait Group." He is a "best seller" in the Middle West, striking a popular vein in his figure subjects and his subject pictures. "Old Man from the Hills," reproduced herewith, is typical.

"For several years," says the Macbeth Art Notes, "he has been well known in Pittsburgh and other cities of the Middle West, but he has never had enough available pictures to let us have more than one or two at a time, and almost all of these have found receptive buyers waiting for them. The exhibition this year has been made possible only by his refusal to show these canvases individually as brought to completion."

Only once has Parcell sent work to the National Academy, and then he was awarded one of the highest prizes.

## Pruriency

Clubwomen of Oakland, Cal., partly actuated, the San Francisco *Argonaut* hints, by envy, kicked up a terrible fuss because of the nudes displayed in the annual exhibition at the Oakland Art Gallery. They filled the newspapers with protest, and thereupon all the prurient minded of the community flocked to the gallery. Forrest L. Brissey, one of the artists, decided that this was making an indecent use of a picture he had painted purely in the worship of beauty, so he took it out of the exhibition. He said:

"I fully understand that my action is unethical, but the action of the women's clubs in requesting the removal of the nudes has created a public attention toward my picture which is extremely immoral. The public is not interested in the work as art, but because of the thoughtless actions of members of women's clubs. On several occasions, I have, unknown to anyone, watched the public in the galleries, and find this to be their attitude toward the exhibit. This places my nude in a very immoral atmosphere, and is responsible for my desire to remove it."

The *Argonaut* agrees with the artist and says: "There is little question that the flood of pornography that in the last few years has inundated the nation is a result of the long puritanic repression under which

the United States has groaned. The groans of the puritan, who identifies the beautiful with the damned, for many years have been, in fact, the battle slogans of the forces of censorship in America. . . . If the American people had that fineness of taste that only art can give, and that understanding of life that only the free spirit of intellectual curiosity can convey, they would not have so strong a yearning for the pornographic."

The *Argonaut* philosophizes on the affair in this manner:

"The whole question of censorship would be simplified, and to a great degree obviated, if it were generally realized that morals, art and thought are three distinct things, that none can be judged in terms of another, and that each must be considered solely on its own merits. It is as much beside the point to ask if a painting or a scientific theory is moral as it is to inquire if a moral precept is beautiful or if it furthers knowledge.

"The human mind simply cannot weigh a work of art, a thought or a moral matter except according to the standards that each sets up for itself. A work of art is an effort to express emotion in terms of beauty, and can be judged only as it is beautiful or ugly. Science tries to determine truth, and a scientific theory is either true or false, and nothing else. Morality seeks to advance goodness, and conduct can be evaluated only as good or bad."



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Editor-in-Chief.....PEYTON BOSWELL

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France ..... Winthrop Hamlin  
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## What Is Art?

The temerity of the United States custom officials in deciding what is art and what is not, reminds one that much learned nonsense has been written on this theme. Most of it has been beyond the comprehension of ordinary persons, who have thereupon decided that art is exclusively for the wise or the clever. This has done incalculable harm. Art should not be a cult. It should be approached with the same familiarity as music. It is just as easily "understood" and enjoyed.

Let us try a commonsense definition, and see how it works.

Art is the cultural expression of the human race in visual terms of beauty.

This definition has been formulated by the editor of THE ART DIGEST in an effort to escape the nonsense that has been written around the word.

Music—by the same token—is the cultural expression of the human race in terms of sound.

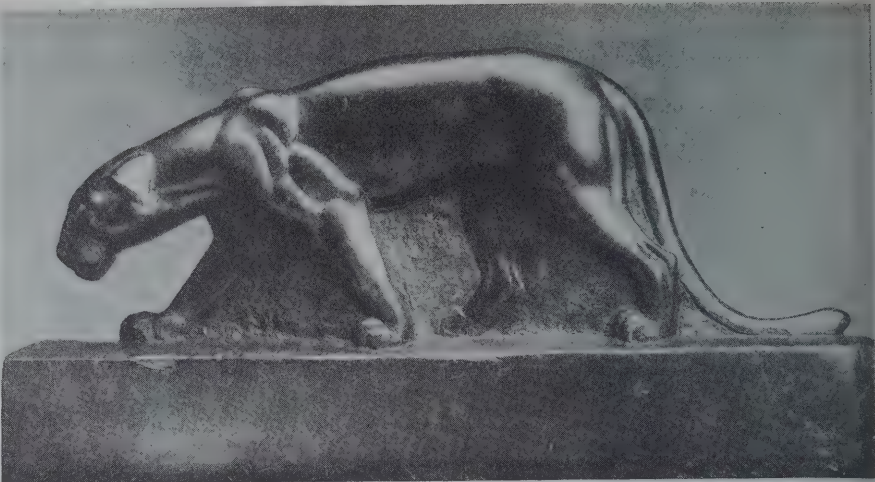
Literature—we may also say—is the cultural expression of a people in terms of written language.

Science is the culture of a people expressed in terms of applied experiment as to the how of things, and Philosophy the culture of a people expressed in terms of reasoning as to the why of things.

Art is perhaps the oldest of any of these modes of expressing the feelings and thoughts of the race. Man perceived beauty of form and color in natural objects as soon as he emerged from the condition of the brute. While yet a savage he began to express beauty in the things he created; he gave line and balance to his first rude implements. As he progressed, stage by stage, in the long journey from brute to civilized man, so did his tendency to feel and express beauty keep pace with him—from the stone axe to Botticelli's "Spring."

And whatever expresses man's idea of beauty is art.

# Duke of Alba Opens Hernandez's Show



"Black Panther," by Mateo Hernandez. Black granite. Owned by Baron Robert de Rothschild.

For the first time Matteo Hernandez, Spain's famous animal sculptor, is having an exhibition in his native land. Heretofore Paris has considered him her own. Living there and working there, and exhibiting his work in all the salons, from the autumn to the spring, and acclaimed by press and public, he has come to be considered a part of Paris.

But now, wishing to render homage to the young master, the Society of Fine Arts in Madrid has been the first to arrange a "one man" exhibition of Hernandez' scul-

tures, which fills a gallery at the National Library. The Duke of Alba, president of the society, officiated at the opening, and the royal family were present. The Spanish journals were enthusiastic.

Hernandez' favorite subjects are panthers, tigers, deer, monkeys, eagles, marabouts, etc., and he models from life directly in the hardest, and hence the heaviest, of material—black granite and diorite—blocks of which, because of his great strength, he is able to carry about with ease. This material takes on a wonderful surface texture

## Californians

When Boston learned that a group of California artists was sending an exhibition to the Art Club it got ready to bask in California sunshine and enjoy a holiday far from the New England winter. But when the show arrived Boston was disappointed and its critics voiced that disappointment in no uncertain terms.

"A familiar prune advertisement in the street cars is better publicity for California than are these paintings," wrote F. W. Coburn in the *Herald*. "A retort of the young Californians of the present exhibiting group to such a thrust of the reviewer's will doubtless be that they do not mean to advertise California; they seek to demonstrate their mastery of the Cézanne formula. They are, as it merely happens, reproducing a Parisian mode on a terrain 6,000 miles from France. They are doing nothing so commonplace as to try to depict the real quality of the light that floods a semi-arid region. They don't mind if their efforts look rather glum and glub on the gray walls of the Arts Club. They have at least achieved 'organization,' whatever that means."

Even Harley Perkins of the *Transcript*, whom Boston conservatives call a modernist critic, writes in a similar vein:

"They do not impress one as regarding their landscape as obviously different from that which might be found in any other part of the world, but they do seem to be conscious of how certain other artists, for instance some of the Frenchmen, might have painted it."

The critic of the *Christian Science Monitor* says much the same thing, but in a kindlier way:

"The peculiar quality of sunlight and the clarity of the atmosphere, the qualities that distinguished the country, seem to be of little interest to most of the artists. The might live anywhere so far as interest in nature is concerned. Many of them, furthermore, paint abstractly, in a conventionalized and unliteral fashion. They, too, could live anywhere, for all the effect the surroundings seem to have upon their imaginations. One could reverse this show with one consisting of work by New Yorkers or even certain Parisians and the visitor would not be conscious of any great difference in origin. This is not necessarily a fault, but a strong feature of all modern art. It is not logical or national. It seems to preclude beyond all possible borders that usually define the styles of artists, except that of personal taste and an introspective method. To this the critic adds: "To this generalization H. Oliver Albright seems to be an exception. His landscapes are very rich and distinctive and show the particular fecundity of the country."

The others in the group are Gottardi, Piazzoni, William A. Gaw, J. E. Gerritt, Ray Boynton, Otis Oldfield, Marion Hall Simpson, Guest Wickson, Florence Alston Swift, Robert Howard, Ralph Stackpole and Gertrude Partington Albright.

## Louisville Gets Four Pictures

Out of the first annual exhibition which opened the new J. B. Speed Memorial Museum in Louisville four pictures were acquired for the permanent collection bequeathed by the Louisville Art Association. They are August Vincent Tack's "Arrival at the Inn," Valentin de Zubiaurre's "Mare Tere," Ross Moffett's "Winter on the Dunes" and Carlson's "Approaching Storm."



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The Editor of THE ART DIGEST desires to marshal those who believe in its ideals and its mission, and can afford to join in its work, into two classes, as follows:

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THIS magazine belongs to its readers. It represents their aspirations, and their love for the finest things in life. It has met with a remarkable initial success because those who have come in contact with it have realized its honesty, its ideal, and its value as a source of information and inspiration in the domain of art. They have recognized its service to themselves and, above all, its potential usefulness in kindling and developing the spirit of art among the American people. They have understood the dream of its founder, whose vision was a magazine that would do a significant service in promoting the aesthetic side of American life. The response it has met has proved that the time was ripe for the coming of THE ART DIGEST. America is now ready to make itself culturally worthy of the world leadership which economics and a world cataclysm have thrust upon it. And THE ART DIGEST, free from the faintest trace of commercialism (which has been the bane of art journalism), offers a means whereby the whole art

world, and all who have the least interest in art, may be brought together into a cohesive whole (each section understanding the aims and achievements of the other)—an end accomplished by setting before the readers without prejudice a compendium of the art news and opinion of the world. If THE ART DIGEST were doctrinaire or technical, it could not accomplish its mission. Instead, it seeks simply to be informative, arresting and inspiring—to appeal, at the same time, to the most sophisticated art lover and to the person who is only beginning to notice art and whose mild interest may be developed into enthusiasm and love. An axe upon a hook does not chop wood. Paint in a tube does not sing a lyric of beauty. A pen unless it be in a human hand cannot write a poem. THE ART DIGEST, unless it is disseminated to the fullest, cannot accomplish its mission in developing art appreciation in America. Now is the time, before the season wanes, to disseminate THE ART DIGEST.

In three months it took leadership in American art journalism. Only one other publication, a monthly, exceeds it in circulation. But the vast field of its possibilities lies practically untouched. You who now read it are, in the main, already appreciators of art, or, indeed, its creators. There are thousands who would subscribe to it who have never seen it or heard of it. They should be reached, and in the next month, while art interest is at its height. But it costs a great deal of money to promote circulation. Sending out letters and specimen pages requires capital. THE ART DIGEST, because it belongs to its readers, asks them unhesitatingly to provide the capital required to give the magazine a 25,000 circulation in its first year. In view of the fact that the subscription rate of THE ART DIGEST will soon be \$2.00 a year, your investment will be profitable both to the cause of art and to yourself, if you are one of those who have found the magazine almost indispensable.

If you are a lover of art, the obtaining of 25,000 subscribers for this magazine in 1927, and 50,000 before the end of 1928, will mean a finer America and a happier environment for you. If you are an artist, this achievement will mean a wider appreciation and demand for your work. The names of its LIFE PATRONS and SUSTAINING PATRONS will be printed in THE ART DIGEST, unless otherwise requested. Won't you let your response be prompt? Faithfully,  
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## How to Succeed

Did you ever talk over the radio with your tongue in your cheek? Emil Fuchs performed that feat over WJZ in New York the other day. His subject was "How to Become a Successful Portrait Painter," and this, in part, is what he said:

"Whenever you meet an artist with an automobile deluxe and a servant in livery who opens the door of his studio, you can take it for granted that you are meeting a portrait painter. There is no branch in the artist's profession in which the laurels are so golden as here.

"Not so long ago a well known portrait painter from abroad came to see me and asked quite seriously: 'Do you advise me to introduce myself in America with a bluff or shall I be serious?' I told him that this was entirely a matter of finance. If he could afford to be himself, he should try it by all means. But I warned him that it would be expensive. He looked at me doubtfully, so I said: 'Suppose a lady, size forty-four, should come and ask us to paint her size thirty-two. If one paints her as she is, one will lose a couple of thousand dollars, and if one paints her as she wishes it done, one will lose his conscientiousness, but that will not run into so much money. A conscience is the worst thing a portrait painter can have.

"As in every other profession, there are rules for guidance. For instance, never make the neck less than twelve inches long. Always find out first the color of the sitter's lipstick and arrange the whole color scheme accordingly. Everything has to be subordinated to the lips and the shade of the face powder. If one gets these two right, the rest is easy. If one has any difficulties with the eyes, paint them blue; one can never go wrong with blue and it fits almost any bob.

"I am constantly asked how one manages to get portrait commissions. I shall only attempt to advise those who, like myself, come from abroad and have experienced the distress of idleness amidst a world of hustling and bustling. The best thing is to be introduced by a few royalties. One can then charge almost double as much per square foot as 'plain nobility portraitists.' If possible, one should have at least one lord or baronet hidden somewhere in the family tree and a few drops of Spanish or French blood in one's veins. I was lacking the nobility and my blood is plain Austrian, which was not so good. Generally a foreign accent will help a lot. Ancestry in art is an important asset, because it opens the dining rooms of the gold and silver aristocracy. If luck will have it that at one of your first dinner invitations you should sit next to Mrs. Castor and convince her that she looks the image of Romney's Lady Hamilton, you may just as well go home after the coffee and cigar and prepare palette and canvas.

"Another sure way of success, although it may take a little longer, is a studio apartment in one of the first class hotels. Every new arrival should then receive a beautiful greeting card in French and an invitation to tea in the improvised studio with a list of patronesses. Patronesses are necessary in an artist's career. One really can't do without them, because whilst ancestry may open all the drawing rooms, patronesses will open the down town offices. Those business men, practical and experienced, do not care so much for high sounding foreign names, but

they easily succumb to the magic spell of the word 'patroness.'

"In this country of progress and quantity production, portraiture may have to be specialized. Since we have specialization in everything, why not also in portraiture? Why not have eyes, nose, mouth, hair, hand, figure and background each painted by specialists? It could be done in two ways: Either the sitter remains in the studio and the different artists succeed each other in attending to that part of the portrait which is their specialty, or as in the Ford factory, a moving platform where the sitter and the canvas will pass to the different artists. The platform device should prove the more popular because of quantity production. A man who paints nothing but noses of course will know all about noses. This will be the golden age in portraiture."

## Houston Sales, \$40,000

Sales amounting to \$10,000.00 were made at the second annual exhibit of the Grand Central Art Galleries at the Museum of Fine Arts of Houston. In view of the fact that Houston, a city of something over 200,000 inhabitants, had purchased over \$80,000.00 worth of works of art from the Grand Central exhibit January, 1926, this year's sales were most gratifying.

Charles W. Hawthorne's "American Motherhood" was purchased for the permanent collection of the museum, as was also three pastels by Van Deering Perrine and "Coming Out of an Arroyo" by Walter Ufer. Other pictures sold were: "The Green Bottle," by Emil Carlson; "Morning Sun" and "Sunny Places," by John F. Carlson; "Old Bridge at Elche," by George Wharton Edwards; "Masha," by Nicolai Fechin; "Birches in Autumn," "The Harbor" and "Gloucester Harbor," by Paul King; "Medieval Ball," by Jerome Myers; "Wood Road," by Hobart Nichols; "The Old Road," by Chauncey F. Ryder; "The Old Mill," by W. Granville Smith and "Sun on Hilltop," by Gardner Symons.

The sculptures sold were: "The Drinking Girl," by Edward McCartan, several small bronzes by Edith Parsons and Brenda Putnam; "Baby Fountain," by Grace Helen Talbot; "The River Bank," by Chester Beach, and "Kneeling Men," by Isidor Konti.

## Boston's Own Medium

Harley Perkins, critic of the Boston *Transcript*, himself a water colorist, modestly forbore to write of the thirty-eighth annual exhibition of the Boston Society of Water Color Painters, and turned the quill over to Dorothy Adlow, whose review started with a rhapsody.

"There are shows," she wrote, "where one can forget the noise and interminable rush, where one can be lost in a world of sweetness and charm, in the quiet of gently written poetry, of music softly played. Such a show holds forth at present at the Vose Galleries. . . .

"Boston is undoubtedly a center of production in this particular medium. For some reason many painters have specialized in it. Perhaps it is because the landscape hereabouts lends itself to the possibilities of subtlety and elusiveness, because certain vague atmospheric effects are a temptation to the one that is talented in the use of water colors. Whatever the cause, there are many among us who paint with water color and several who paint very well."

## Shame

William H. Holmes, director of the National Gallery of Art, in Washington, contributes the leading article in the February number of *Art and Archaeology* and makes a vigorous appeal for the erection of great art museum building in the national capital. He shames the nation for its neglect of the National Gallery collections which are now thrust into the corridors of the Smithsonian Institution's Natural History building.

He points out that between 1900 and 1926 an average of half a million dollars worth of art was given or bequeathed to the gallery each year, but that in the last six years when no more space remained, these accessions have become negligible. He predicts that if an adequate building is provided by congress, the institution "can count with certainty on accessions amounting to a million or millions every year," and he adds: "I ten or twenty years the loss thus indicated would amount to a sum sufficient to build the greatest gallery building in the world.

"The collections of the National Gallery of a progressive people," Mr. Holmes asserts, "should not be thought of as a source of aesthetic pleasure alone, but as the foundation upon which not only the art future, but in large measure the industrial and economic future, of the nation must be built.

"The appeal for a building 'to house' the present art collections and to provide for future growth must be made by and for the whole people, and since America is the richest nation in the world and thus from necessity a future art center of the world they should demand that this gallery rival all other kindred structures in architectural perfection and adaptation to its purpose. It should be built with a view not only to the place that American art holds today but must hold tomorrow but even to the future, since art in its material forms is the most enduring, as well as the most precious, heritage of a people.

"Shall the richest nation in the world hoist its purse strings while the currents of culture-progress sweep by and the opportunities of acquirement are forever lost?

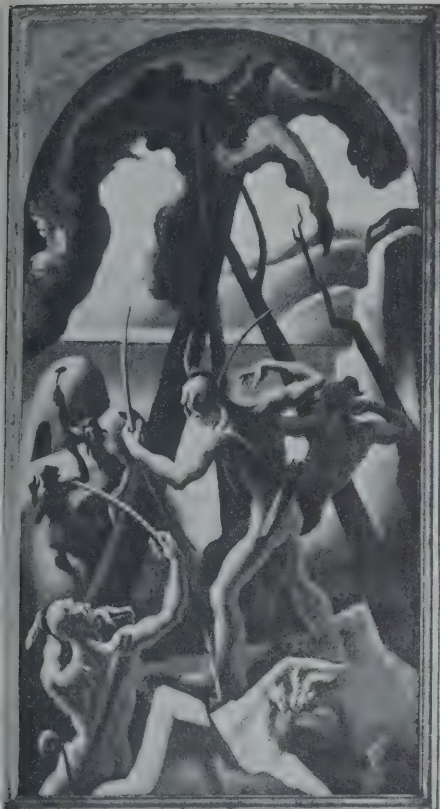
"Visitors to Washington who know the principal American cities and who have visited the capital cities of other nations, even with its treasures of art and its splendid art establishment, must have a distinct sense of disappointment and perhaps even of chagrin when they realize that in their capital city the keystone of the culture arch is missing—that there is no national art foundation and that the nation as such does not recognize art save incidentally."

## Forbes-Robertson on Art

The stage entered the lists against Modernism when Sir Johnston Forbes-Robertson spoke on "Art in the Highly Organized Modern State" before the British Confederation of Arts. The eminent actor said, according to the *London Times*, that the spirit of Bolshevism was spreading over the art and even literature. There was a considerable falling away from dignity in painting, sculpture, literature, and poetry, and there were violent extremists who were trying to do heaven knew what. Society, he thought, could do a great deal to prevent young people from being prostituted by the Bolsheviks in fine arts and literature.



# Thomas H. Benton Conceives a New Style of Mural Painting



"Aboriginal Days," by Thomas H. Benton.

Thomas H. Benton has developed a new mode of mural painting and has been showing it to the public at the New Gallery, New York. To quote Lewis Mumford, "Instead of conceiving murals as continuous arts of the wall, as is the present convention, Mr. Benton designs pictures to take the place which is commonly occupied by conventional sculptural relief: hence their

full modeling and their accentuated third dimension. These panels are a summons to the architect: they call for an architecture of clean surface, large unbroken volumes, and a massive serenity: within buildings so conceived, Mr. Benton's designs offer the life, the movement, the variation in detail, the points of special interest that are necessary in great buildings to complete the structure itself."

The feature of the exhibition is a series of four Manhattan panels proposed for the third floor, center, of the New York Public Library. The critics differ. The *Herald Tribune* says that "mannerism is the pit into which Mr. Benton has fallen," and adds: "These curious bodies and this still more curious play of light and shade somehow fail to affirm themselves as having either power, beauty or true originality. They embody a protest against convention, but they exist within what seems a convention of their own, one of very mild significance."

Mr. Flint in the *Christian Science Monitor* thinks that Mr. Benton has "evolved a style particularly bold in swelling modeling and ripping contour." And concerning the artist's "Chapter 1" of a "History of the United States," the critic says: "This series should be a distinctly handsome affair when properly encased and elevated. The forms run in both ways from a central point with strong rhythmic effect, and the decorative feeling is both pleasing and pungent."

The *Sun* would like to see the set placed in the Public Library "though rushing by such vivid pictures in the way that visitors to the library rush, might develop eye trouble," but thinks that "Mr. Benton would be helped by a little more humor. The late Edwin Booth used to say it was absolutely essential to the tragic actor. It tells you when to stop off."



"New York To-day," Thomas H. Benton.

## Calling Mr. Harrison

Since the publication in the Los Angeles *Times* of the article by its critic, Arthur Millier, criticizing the backwardness of the Los Angeles Museum in the matter of art, it has been proposed to divide the executive authority so as to separate the scientific division of the institution from that devoted to art, and to make Preston Harrison director of the latter. After paying a tribute to the present management, particularly for putting through its building program, Sonia Wolfson, art critic of *California Graphic*, turns to the proposal to put Mr. Harrison in charge of art.

"Friends and admirers of Mr. Harrison," she says, "have cited his fitness for such a post. Jubilantly they quote Mr. Millier's 'Here is a man, doing for the sheer love of it, what the art director of any museum worthy of the name should be doing on a far larger scale.' They point to Mr. Harrison's valuable contact with artists in this country and abroad; his study of private and public collections; his experiences in building up the 'Harrison Collection of Contemporary American Painting' and the 'Harrison Collection of Modern French Art;' his sound instinct for comparative values, financially as well as aesthetically; his talent for organization and consummation of whatever he undertakes. The list of his qualifications is undeniable; invested with official authority his accomplishments should be formidable."

Preston Harrison comes of a family of executives. Two ancestors were presidents of the United States, his father was mayor of Chicago during the World's Fair, and his brother, the second Carter Harrison, also has been mayor of Chicago.

## Surcease

Modernist art and the terrible din of the conflict between conservatives and extremists in San Francisco has caused Theodore Wores, one of California's best known landscape painters, literally to take to the tall timber, where he can live and work in peace, according to the *Chronicle*. He has bought an abandoned church in Saratoga, Santa Clara county, where, he told a reporter, he can "breathe the wholesome mountain air unpolluted by the poisonous germs of diseased art." He specializes in blossom scenes of California's springtime.

"It is a disease," he said, "this so-called modern art. It has become epidemic and like all such plagues must run its course before it can be checked. But while I am waiting that return to normalcy I do not intend to have my artistic inspiration hampered nor the peaceful pursuit of my art disturbed by the acrimonious warfare now being waged in the art world."

His keen gray eyes snapped. Walking up and down his studio, he went on: "Futuristic—or cubistic—paintings are not art. If they are, then all the paintings of the great masters have been falsely judged as art these many centuries. Similar is the case of good eggs and bad eggs."

He then related an incident wherein a modernist attempted to justify that school

and told Wores that an "artist should paint not what he sees but what he feels." The only comment made by Wores was that "on such a premise a musician should compose not what he hears but what he smells."

A penchant of modernist exponents that irks Wores is their constant reference to true masterpieces as "old-fashioned art."

"There is no such thing—any more than one might speak of old-fashioned mathematics," he declared. "All good art will still be good art throughout the ages."

"I recall an amusing exhibition held some twenty-five years ago in the Bohemian Club wherein paintings evolved by non-artist members of the club were displayed. Of course, they were ludicrous, but I wager that if I could assemble that exhibit now and hang it alongside of a group of so-called modernistic atrocities the old-time collection would prove the better."

## A "Queensbury School?"

After plaintively saying that "someone is always trying to sell us a million dollars worth of art," Arthur Millier, critic of the Los Angeles *Times*, asserts that a new proposal there involves the erection of "a colossal statue of 'Miss Los Angeles' at the harbor as a sparring partner for the Statue of Liberty." Mr. Millier might be reminded that ladies do not indulge in pugilistics, even though the Bartholdi creation is certainly robust enough.



## Prague Sees the Art of Alfred Justitz



"Girl," by Alfred Justitz.

The exhibition of pictures and drawings by Alfred Justitz, one of the leading Czecho-Slovakian artists of today, which

has been arranged by the Manes Society in the Manes Hall at Prague is, as J. Pecirka writes in the *Prager Presse*, a surprise for many art lovers. The few pictures which Justitz exhibited in former years did not show that he belonged to those artists who intensively experimented in the modern art of the two last decades and by means of which, in his studio, he tried with great care to realize his ideals.

The present exhibition of Justitz' works, which has been divided into three periods—1912 to 1914, 1919 to 1922 and 1922 to 1926—shows that the artist has done his best work in the last four years. He always paints cautiously and precisely. His pictures are of a wonderful harmony and "organization" and many of them show problematic studies and energetic endurance. The masters whose technique Justitz studied are numerous. Daumier, Renoir, Van Gogh, Cézanne, Picasso, Corot, Derain, Liebermann, Trübner, Vlaminck,—the pictures of these he not only examined but he also studied their forms and expressions.

Justitz' art is intimate and without monumentality. It is lyrical and full of harmony and feeling.

## A Boston Idea

Judging by what the newspapers have said, Boston in its big exhibition of landscape architecture and sculpture held at Horticultural Hall jointly by the Boston Society of Sculptors, the Boston Society of Landscape Architects and the Massachusetts State Federation of Women's Clubs, has set an example that might well be followed by a dozen other American cities where public spirited men and women seek to promote the beauty of America.

Like an automobile show, the exhibition was open from 10 in the morning until 10 at night, and was free to the public. Many thousands of persons were attracted.

While necessarily the landscape architects had to be represented in their achievements by photographs, they provided naturalistic and charming settings for the sculpture, and showed how each of these arts complements the other. The effect of the exhibition will be felt in the years to come in the beautification of Massachusetts.

The *Transcript* saw especial significance in the fact that the women of the state promoted the show. It said:

"Our country is becoming vastly rich and affluent, planning great civic centers, splendid edifices for all manner of purposes. It has been customary since the beginning of civilization to incorporate into fine buildings the work of the artists so that the culture of the period may best be expressed.

"In the great plan of American building the women are playing an important part. They have initiative and courage and shape the sentiment of the country, but special constructive work has more usually been done by individual women while group work has been conspicuously weak.

"The idea of bringing naturalistic effects directly into the show, indicating just what may be done with sculpture and with able design, and how environs may be made more attractive, is excellent, and, to the general public illuminating."

The *Transcript* then turns to the problems of the sculptors, and says:

"The sculptor is probably the most handicapped of all the artists. If he is commissioned to do something for a building it is usually by way of more or less superficial ornamentation, not entering into the structure as it piles up and as an integral part as was the work of Greek and Romanesque stone workers.

"He comes onto the scene more often a solo artist, after everybody else has had a say and his work becomes a sort of super bump on a log. When he becomes ambitious and uses great masses of clay and enlarges his motive to prodigious proportions, his production becomes, alas, all too often a fearful and permanent thing against which even the elements cannot prevail nor nature subdue."

### Oliver Dennett Grover Dead

Oliver Dennett Grover, N.A., well known Chicago painter, who had been president of the Chicago Society of Artists and the Art Institute Alumni Association, and who was a pupil of Frank Duveneck in Munich and Florence, died in Chicago on February 14, aged 65. A painter of both portraits and landscapes, he was prominent in the art life of Chicago for many years.

## Cincinnati Show

"A water color show is always a joy to behold. It's such a lark, a stuntsy medium. In the hands of a skilled artist the colors drop into each other on the paper and run recklessly for a while before they spread and stop, miraculously, just at the right instant. Anything more deliberate than this is not water color at its best, and any hint of a leathery labor in the performance is enough to condemn it in the eyes of those who really know."

This paragraph, by Grace V. Kelly, in the *Cleveland Plain Dealer*, was inspired by the fourth annual International Exhibition of Water Colors and Pastels at the Cincinnati Museum, to continue throughout March.

"But," she continues, "the charm of the tricky medium is such that sometimes an ephemeral reputation is built upon stunts, when the artist in question has nothing much but stunts to give. This is not as sad as it sounds, because a dragon fly may not be as enduring as an eagle, but he flashes beautifully in the sun during the brief time he's with us.

"Maurice Prendergast, whose whole life was a long and bitter defeat, and who received his first recognition on his deathbed, is represented by eighteen shimmering, glimmering paintings, which have all the breezy freedom a good water color should have. Somehow I find myself labeling the thing a tragedy rather than a romance when recognition only comes on one's deathbed, or in extreme old age, so the emotion I felt was a resentful grief when they told me that one of the exhibitors, Merton Clivette, is 79 years old and that he has just had an overwhelming success in New York. It's the first success he's ever had, but my opinion is that if he's as good as all that this year, he must have been pretty good last year and the year before."

Miss Kelly refers with pride to the work of two former Cleveland artists, Charles Burchfield and William Zorach, and to two present one, F. N. Wilcox and H. G. Keller.

## New Carnegie Plan

A radical change will take place at the next (or twenty-sixth) annual Carnegie Institute International Exhibition of Paintings, for instead of artists being represented with one picture, each painter admitted will show a group of four or five. Thus in three, or possibly four, years the important painters of each country will be revealed in such a manner that their art may really be understood and studied.

"This new plan was decided on," said the director, Homer Saint-Gaudens, in making the announcement, "to meet the desire generally expressed by European and American artists that each exhibitor be represented by more than one painting. The painter feels that we can in this way acquaint the public with his full personality and his artistic development. Before making the change we consulted the leading artists who have exhibited in Carnegie Institute internationals and the consensus was in favor of the new method."

The twenty-sixth international will open at Pittsburgh on October 13 and will close on December 4, after which arrangements have been made to show the European paintings at the Brooklyn Museum, New York, and at the California Palace of the Legion of Honor in San Francisco. The exhibition will be under the patronage of the Secretary of the Treasury and Richard Beatty Mellon.

There will be no jury of admission for Europe this year, as all the European paintings will be invited directly from the artists. In the United States, however, as in other years, the advisory committee will act also as a jury of admission for submitted paintings by American artists, meeting for this purpose in Pittsburgh and New York.

Guillaume Lerolle, the European representative of the exhibition, is being assisted in Italy by Ilario Neri and in Spain by Miss Margaret Palmer. Early in May Mr. Saint-Gaudens will visit artists in France and England and collect the European paintings.



## A N. Y. Visit

THE ART DIGEST, to be honest with its readers, must print that which is significant in the subject of art from the newspapers and magazines. THE ART DIGEST is not academic, it is not modernist; it merely tries faithfully to present a "compendium of the art news and opinion of the world." Now, Mary L. Alexander, sculptor in the academic tradition and art critic of the Cincinnati *Inquirer*, recently visited New York, and, on returning to Cincinnati, wrote as follows in the *Enquirer*:

"After a few days spent in the galleries of New York, where one may see the latest reproductions of art from every country in the universe, one's ideas of the definition of modern art are somewhat confused, for the contemporary art of our day has many aspects. After seeing the international exhibition of modern art, assembled by the Société Anonyme at the Brooklyn Museum, which is a complete breaking away from natural representations of actual forms, I was brought suddenly to realize that modern art, as they understand it, is quite different from what I had believed it to be. But this modern art which they displayed is too universal and too serious and too thoughtful to be put aside without serious consideration. "What I expected to find there was paintings or sculpture which had at least some relation to representative form; what I found were arrangements in lines and masses of two or three colors so as to form a sort of decorative picture. They are put together with all sorts of materials—metals, celluloid, glass, cloth, even jewels are used. They are not haphazard arrangements, but rather put together with artistry and absolute science; they are actually thought out mathematically and with, sometimes, perfect effect; the results are always singular and sometimes even beautiful.

"The points of view of the artists are extremely interesting. They say: 'Are not these sequences of rhythmical forms as beautiful as a landscape or paintings of a figure? They, too, are natural forms. Isn't there beauty in the mechanism of a clock, an engine or other forms created by man which have order and sequence? Why is there not as much art in these as there is in the organization of a landscape or even the human figure?'

"There is much talk in New York about the structural skeleton of two or three dimensions. The feeling of depth, of the volume of rhythmical masses, of extension of space and group sculpture or painting based on verticals or vertical axes about which lines and volumes are given balance in a three dimension painting, but I am afraid I left me hopelessly at sea.

"We understand that in New York this art is actually being purchased, and we are also informed that Archipenko has started a school in New York and that a New York art dealer has contracted to buy all the work that he produces in the next five years.

"In one of the reproductions accompanying this article a design in metal, by Archipenko, may be seen. This is carried out in different kinds of sheet metal; it is a metal expression of the female form. Bronze wire—the metal used to suggest the hair. Another singular expression is Pevsner's abstract portrait of Marcel Duchamp. [Both are reproduced in THE ART DIGEST.] This made from sheets of celluloid and looks as if it was told, as a portrait should look that is

## Lowly Service



"Portrait of the Artist's Wife," by Jan Van Eyck (1385-1440).

This masterpiece by Jan Van Eyck attracted much attention at the great Flemish exhibition in London because of the romantic story connected with it. It is lent by the Musée Communal of Bruges, the artist's home town. It was discovered about a hundred years ago, when a burgher noticed it in the fish market, where a fish-wife was using the back of it on which to clean her fish. She lifted it one day to show a customer "the funny old woman" on the other side, and the burgher obtained it for a song.

made from that particular material. It is a work in which the material is emphasized and a portrait in that material could not have been done in any other way. In clay, which has no limitations, it would be quite different, but with the celluloid, the idea, rather than the form, is expressed.

"Now in painting they also express the idea rather than the form. In case they are painting Broadway they paint what they think as they walk along instead of what they see. In Walter Pach's arrangement of 'Flowers,' which is painted against a light-blue background, we understand perfectly the strange mood. It also has an exquisite quality. In Joseph Stella's 'Venus,' in which we feel the relationship of all life, we admire but do not understand as clearly. Here a lovely figure rises out of a shell; on either side two plant forms rise gracefully to a great height; they also have their roots in a shell. I suppose it represents all animated life—alike in all things except thought."

### Indiana Gets "The Art Jury"

"The Art Jury," a large group portrait of the four senior Indiana artists, Theodore C. Steele, Otto Stark, J. Ottis Adams and William Forsyth, painted by Wayman Adams, has been presented to the John Herron Art Institute, of Indianapolis, by popular subscription. The recent death of Mr. Steele, following close upon the death of Mr. Stark, impressed upon Indianapolis the importance of establishing a lasting memorial to these two artists and of doing honor to the two who remain as leaders in the art activities of Indiana.

## Old and New

Duncan Phillips in his Phillips Memorial Gallery, Washington, is holding a remarkable exhibition of works selected from his collection entitled "Sensibility and Simplification in Ancient Sculpture and Contemporary Painting."

"There is a very definite idea in the arrangement and selection of this exhibition," says Ada Rainey in the *Post*. "It emphasizes the close relationship between the best of ancient sculpture and the best of modern art. It is a big idea that Duncan Phillips is seeking to get over into the minds of the public, that there is no age or time considerations in art, no East and no West, only the large distinctions of the verities, the same everywhere—in Egypt, Paris and New York.

"The note of the whole exhibition is struck by an Egyptian stone head of a young noble of the eighteenth dynasty, behind which rises the monumental painting, 'The Voices of Many Waters,' by Augustus Vincent Tack. The painting is rich in blues, greens and browns which contrast strikingly with the sandstone of the head.

"The head is a rare treasure. It dates from the reign of Akhnaton, and is one of the finest pieces of Egyptian sculpture that has come down to us. It is not of the monumental period but of the intensely individual period of Akhnaton. It was in this 'brief, bright moment in ancient history when the worth of every human soul was recognized and art consequently became sensitive and subtle,' as Duncan Phillips says, that this head was carved. It is as alive today as it was 3,000 years ago. It is sensitive, modern and vital."

Contrasting with the ancient sculptures and complementing them are paintings by Bonnard, Utrillo, Cezanne, Matisse, Seurat, Edward Bruce, Halpert, Twachtman and Prendergast and a group of water colors by John Marin, concerning which Miss Rainey says: "If you look for representative painting you will be doomed to disappointment. Look for design, harmonious colors, for mass, for strength, for blending lines, for the expression in emotional content, for response to nature and you will be stimulated to a new understanding of the possibilities of painting."

### Cincinnati Women Painters

"The break which is being made from the old school to the modern school in painting, where the decorative design or organization of a picture is paramount, is distinctly felt in the work of the Cincinnati women painters which is being shown now at the Traxel Galleries," writes Mary L. Alexander in the *Enquirer*.

"Straight from Paris, where Lillian Whitaker has been in touch with the heart throb of advanced art, comes her 'Montbazou.' Don't pass it by because it seems queer; look at it and try to discover what it is that she conveys; see if you feel the volume of the solid forms; see if it creates in your consciousness a reaction similar to the one you experienced when looking at an Oriental design.

"Of greater decorative value is Bessie Hoover Wessel's 'Docks at Rockport,' where she obtains a most charming ensemble by her technical method of division and juxtaposition of color. There is an order and sequence about it that dignifies."



## Chicago Gets Beautiful Chinese Stele



*Crowning motive of the back of Chinese Buddhist stela. 551 A. D.*

On the 8th day of September, in the year 551 A. D., a group of citizens in the Chinese province of Shansi, in a community on the Fen River, held a ceremony and a feast in celebration of the dedication of an unusually tall stela which they had caused to be sculptured to the glory of the Buddhist faith. This stela was twice the height of the ordinary stela, being 11 feet, 1½ inches above the base, or 11 feet in all, and it was a very beautiful work of art. In the lower part of it was carved the names of those who had provided the money, and made the dedication possible. Just the other day, this stone shaft had a new dedication, when it was placed in the Art Institute of Chicago, and a new list of donors has been recorded—not on the monument but in the archives of the museum—a list of those who helped pay for the stela, which had become an article of commerce, and obtain it for the aesthetic pleasure of the people of Chicago.

There are many carvings in high relief of Buddhist scenes on the face of the stela, and on the reverse, as the style was, many other carvings incised deep into the stone.

By courtesy of the Art Institute, the top of the stela is reproduced herewith,—its back, because, singularly enough, the rear is more beautiful than the front. The dragon motive—a relic of China's superior old religion, Taoism, which Buddhism from India could not take away—will be recognized, the symbolical beasts arching their backs so as to form a beautiful crown for the stela.

"In the niche,"—to quote from the Art Institute's *Bulletin*,—"are three Buddhas seated in front of pointed nimbuses. They are all alike,—arms folded, their draperies covering the hands, and crudely carved. Two trees are growing from the top of this niche, and the ends of the dragons' tails are twisted about them. The trees prepare us for a charming little sylvan scene in the panel just beneath. Here we find a representation of what appears to be a walled garden with regularly planted trees and two priests, who have thrown their prayercloths over the branches and are preparing to ring two bells suspended from the trees."

There are other Chinese stelae in American museums, but none so tall as Chicago's example.

### Wants Its Art Back

The Société Académique of Saint-Quentin, says *Le Temps*, has asked the League of Nations, with the support of M. Gabriel Hanotaux and through the medium of the French delegates at Geneva, that Germany restore the works of art which she took from Saint-Quentin during the war.

"Several of these works were taken from the Musée Lecuyer: Roman sculptures of Vermand and the tombstone of Estournel de Vendhuile. Among the other objects are the monumental clock of the gunners, a black marble dedicated to Vulcan, taken from the basilica, the stained-glass windows of the 'Exodus,' two statues from the 'Door of the Lovers,' and seven sculptured panels from the city hall."

### A Henner Museum

The French authorities have consented to the establishment of a museum for the works of the Alsatian painter Henner, made possible through gifts by Madame Henner. It will be under private control, though supervised by the state.

Warning is given that the Henner museum must not be regarded as a precedent, says the *Christian Science Monitor*, for if private museums were multiplied they might come into competition with the great national museums and make it harder to keep the latter truly representative. Henner is held to be an exceptional artist, however, and it is expected that his museum will be regarded as a Paris palladium for Alsatian art.

## Eulogy

The annual report of the Toledo Museum of Art for 1926, after calling attention to the remarkable growth of the museum's collections, its activities and the interest manifested in them, which resulted in a total attendance for the year of 147,892, of whom 56,042 were children, said:

"But with all our financial, physical and educational growth, we have also suffered a tremendous and irreparable loss in the death of our director, George W. Stevens, who had guided the destinies of this institution for nearly a quarter of a century.

"When Mr. Stevens became director of the Toledo Museum he took charge of an institution which had no funds, no collections and no home. Toledo was a small city. Its citizens, with a very few exceptions, had no knowledge of art and no interest in art. But Mr. Stevens had a new idea and a great ideal.

"With keen insight he saw clearly the social, the civic and the aesthetic needs of our time. . . . He had a free and bold conception of art, of its powers and its possibilities. He saw it as the force which could lead us out of the bondage of the commonplace; he saw it as the panacea for the great unrest; he saw it as the vital necessity for the symmetry of life; he saw it as the solution to industrial advancement and commercial supremacy; he saw disclosed in the works of the master painters and sculptors the fundamental principles of art, and he knew that these same principles could be applied to all things made by man just as surely and just as successfully as the laws of science.

"Mr. Stevens had a great ideal, an ideal of a museum of usefulness and helpfulness. He held that a museum of art was as essential to the growth of a city as railways, factories and harbors. He felt that it had a mission to perform. That mission he clearly visioned as the education of all of the people of the community in art and its application to their lives. . . .

"The way toward the achievement of this ideal was but a matter of experimentation. For twenty years he maintained a laboratory of human research, testing and trying, accepting and rejecting, means to reach the great end. With group after group he proved his theories, until they stood as theory no longer, but became educational truths, and these truths in turn became axioms in the museum field. He made of the Toledo Museum an experimental proving ground for art education. There was no leader who had gone before him. There was no guidance to be found in the past. Success alone was the proof. But so sound was the theory and so scholarly the method that Mr. Stevens' findings were soon accepted unquestioningly, and the museums of two continents follow his leadership.

"And yet this leadership was not his alone. The honor belongs to two men—our founder and our director. We cannot speak of one without including the other. Edward Drummond Libbey, too, saw the splendid vision. A skilled connoisseur, he knew the best of the world's art, and he understood this great and beneficent force, the willing servant of man. Together they cherished the great idea and the great ideal. . . . These proofs stand today as the most enduring evidences of the life work of two men—the one who dared to dream, the other whose faith and justified belief endowed that dream belong all hazard of the future."



## Art Criticism

Some of the American art critics are turning to self analysis and are criticizing criticism. Says Robert W. Friedel in the Syracuse Herald:

"Newspapers, by established tradition, keep the public intelligently informed about any matters besides the passing interests of everyday life. . . . While they print a good deal about the foolish doings of foolish people, things we forget in a couple of days, they also give a due amount of space to the consideration of such things as music, art, literature and drama, in which normal people are always interested, and about which there are continually changing viewpoints and fresh opinions.

"For this purpose they employ a race of men, commonly called critics, who by their specialized training are competent to write such news as authorities. These critics do a good deal to foster interest in the creative arts, as well as mold public opinion. A critic is simply a person who goes into his subject a little deeper than the ordinary person. He becomes a little more fastidious and discriminating; he is the representative of the customers of creative artists; he is the potential salesman for artistic creations, because artists in order to live and create must have patrons.

"If a critic's opinion is worth anything he must not only know what he is talking about, but he must be honest, both with the public and with artists. It is not always easy for a newspaper critic to be indulgent, and therefore kind, to say nothing of being honest, with both the public and artists. The general public, taken as individuals, is notoriously unfitted for forming independent and intelligent judgments on art for themselves, yet in the long run all works of art are finally and unerringly judged by collective public opinion.

"Artists often have a rather illogical attitude of mind concerning their work both as regards the public and the critics. Whistler's arguments on the subject, completely satisfying to him, were perfectly logical and true as far as they went, but they only went half way. He argued only from the artist's point of view. He ignored the art patron's point of view entirely. . . . Opposed to Whistler, might be named a man like William Morris, who, although he had little respect for public opinion, not only spent his life in creative effort, but thought and taught for years that everyone should be an artist, and that everything touched by the hand of man should be touched with the hand of art and artists.

"If the attitude of Morris toward critics were that of the average artist, the work of critics might be much more valuable for the public than it is. But with much less reason, and sometimes no reason at all, the attitude of the average artist towards criticism is that of Whistler. . . . And the average critic, until recently, unwilling to hurt the feelings of well intentioned artists, has often forborne his privilege of saying what he thinks by veiling his opinions in double-faced language, which might mean one thing or another, depending upon whether his criticisms were read by the artist or the patrons of art.

"A reading of well thought out opinions of present day critics . . . shows that criticism of most art is far more outspoken than it ever was. . . . Comments like these are frequent:

"Modern art seems tired and worn out. Artists have nothing to say, at least nothing new. They are narrow minded. Many of

## XIVth Century Triptych for St. Louis



*Triptych by Giovanni da Milano.*

The City Art Museum of St. Louis has acquired its first example of fourteenth century painting, the work being a small triptych by Giovanni da Milano, painted about 1350, representing the Madonna and Child with groups of saints and angels. It is a product of the transition from Byzantine to Renaissance art. The museum's *Bulletin* says:

"Its relationship with Byzantine art is proclaimed in the rich brilliance of embossed gold backgrounds, the exquisite calligraphic treatment of the figures, and lingering traces of hieratic stiffness, especially in the drawing of the Madonna and Child. But side by side with these archaisms, there are signs of the spiritual and artistic awakening. The face of the Madonna no longer wears the conventional and melancholy expression of the mediaeval church,

but is now suffused with tenderness and devotion, though the head retains the stiff and awkward pose inherited from Byzantine sources. Faces are becoming sharply individualized, and carefully rendered folds of drapery show unmistakably the effects of close observation, presaging in their crisp lines the intricacies of Gothicism.

"Another detail, all the more surprising in a formal composition that would be most likely to follow conventional lines, is the insistence upon perspective, as though the artist, having mastered a novel phase of expression, delighted to employ it. The result is that only the tops of the heads and halos of the more distant figures of the little companies of saints are visible, just as they would be in nature, whereas the old method would have ranged them one above the other to occupy the entire space of the panels."

them have no intelligent interest in any artistic work but their own. They know nothing whatever of the past or present correlated to painting. They lack almost entirely one of the most essential mental elements of an artist, good taste."

### Jerash Head of Christ

The so-called Jerash head of Christ, which experts agree was "made over" by the early Christians from an ancient statue of Zeus or of Asklepios, and which was reproduced in the 1st November number of THE ART DIGEST, has been lent by the government of the Trans-Jordan to the British Museum for a year, where antiquarians will try to solve its mystery. The alterations, it is thought, were made in the second or third centuries after Christ.

"It seems probable," writes the archaeologist John Garstang in the London *Times*, "that the Christian community of Jerash really set up this head, after modification, as corresponding to their own conception.

If so, was this conception an ideal or was it based upon a local memory or tradition? The answer cannot be given yet, until experts agree upon the date and nature of the original sculpture and of the retouchings."

### An Overseas Transaction

Speaking of traffic in fakes, say the Boston *Transcript*, this incident is related: Lord X bought from a dealer in London twelve Chippendale chairs for £2600. He discovered presently that only one of the dozen was genuine. He demanded his money back under threat of lawsuit. The dealer agreed not only to take the chairs back but to give him £2850 for them, a neat profit for his lordship. Mark the sequel. The artful dealer then cabled to the United States that he had purchased twelve Chippendale chairs from Lord X of Blankety Blank Castle and held his receipt. Would receiver of telegram like to secure them for £3000? The reply came: "My London agent has been instructed to pay £3000."



## "The Ten" Again Captivate Philadelphia



"The Conflict," by Constance Cochrane.

"The Ten Philadelphia Painters," judging by the accounts in the Philadelphia papers, have won an endearing place in the hearts of art lovers there, a position fortified with each succeeding annual exhibition, the eighth of which has just been held at the Arts Club. The group is composed of women artists, who all lived in Philadelphia when they came together but several of whom have since migrated to New York.

"It is a peculiarly pleasant group of paintings to visit," wrote C. H. Bonte in the *Inquirer*, "chiefly, it will be found, because there is so much variety in style and subject. In a way, each artist is a specialist in some theme, but, like true mediaevalists, each does not hesitate to enter occasionally some other field."

Constance Cochrane won praise because of her vigorous marines, a branch of art

usually considered masculine; Fern I. Copledge because of her snow pictures, and M. Elizabeth Price because of what Francis J. Zeigler in the *Record* called her "frankly decorative compositions." Dorothy Graffy in the *Public Ledger* praised Nancy Ferguson's crowd patterns, which she finds have gained in depth and mood, and analyzed Theresa Bernstein's art as in a "weird minor key, a strain of almost suffering threading her compositions and inherent in her color." She found the "grandeur of the West" in Mary Russell Ferrell Colton's work and liked the Bruges subjects of Lucile Howard. The still life groups of Cora Brooks she found "scintillating with color," and the Italian landscapes of Helen K. McCarthy and Isabel Branson Cartwright thrilling with sunshine and fertility. Sculpture, chiefly bronzes, by Beatrice Fenton, completed the show.

### A Surfeit of Art

Chicago's very ample public sculpture fund has given the New York *Evening Post* opportunity for a "funny" editorial. It says:

"Twenty-four years ago Benjamin F. Ferguson, distressed over the lack of sculpture in Chicago, left \$1,000,000 to purchase memorial statuary for the city. The fund is gathering momentum through accruing interest and the trustees are diligently fulfilling their duty. The public squares already have their quotas, and the citizens are beginning to protest that if some space is not left in the public parks for trees, grass and shrubbery, the parks will assume the appearance of cemeteries. As the deceased miller made no provision for buying sites, the city will either have to build more parks, with real estate soaring, or leave the statuary in the boxes—a terrible alternative for a people who adore art as the Chicagoans do.

"The predicament, distressing as it is, makes Chicago more glorious than Athens

and grander than Rome; it is the only city in the world, in any age, that really got fed up on art."

### Deering's Art Bequest

The will of Charles Deering, multi-millionaire harvesting machine manufacturer, suggests that his art collection, estimated to be worth from \$1,000,000 to \$5,000,000, be given either to the Metropolitan Museum or the New York Public Library, but leaves its positive disposition to his two daughters, Mrs. Chauncey McCormick of Chicago and Mrs. R. E. Danielson of Groton, Mass. The collection is rich in prints, etchings and lithographs.

### A Critic in Error

In its résumé of the reviews of the annual exhibition of the Brooklyn Society of Etchers, *THE ART DIGEST* quoted a critic as saying that this was America's oldest organization of etchers. The critic erred, for that distinction belongs to the Chicago Society of Etchers, formed in 1910.

## By Gauguin

"Thousands of tourists—butter and egg magnates and families, school-teachers, society personages and artists, who filled to the garrets the many summer hotels that are strung along the coast of Brittany in France—made the Inn of Marie Henry in the village of Pouldu their Mecca last summer because of the discovery of two important frescoes by Paul Gauguin," says the *New York Herald* of Paris. "They had passed, many times, the humble Buvette de la Plage in their limousines, without more than a glance of commiseration, so poor was its aspect. Only Brittany peasants and fishermen in their faded cottons and wooden sabots stopped at the Inn, and it was unknown to most people that this very house had been the home of Paul Gauguin in his days of struggle for recognition.

"One day an American painter marched up the dusty road and stopped at the Inn. It was hot and he was thirsty. There was no other hotel or café in sight. So he stopped, and sat in the dingy dining-room, drinking his cool aperitif at the oilcloth covered table. He noticed in one corner of the room that the wall paper was torn, and beneath showed a bit of painting, of sheer beauty, which aroused his admiration and curiosity. The patronne had hobbled back to her kitchen, and her pretty daughter was gossiping in the doorway with a Breton youth. The painter tiptoed over and tore more of the paper off the wall. More of the painting beneath was revealed. More beautiful—more masterly.

"He forgot himself, and when the patronne returned to collect her sous for his drink, the wall paper that had covered the painting was lying on the floor and a glorious fresco replaced its time stained ugliness. Madame was annoyed with the young stranger, and asked him to pay for the destruction of her nice flowered wall-paper. He offered not only to do this, but to buy the entire wall from her at the same time.

"The dubious patronne was convinced after some persuasion to sell the wall, which she did, and it was transported to Paris. This fresco, painted by Paul Gauguin, which had been hidden for about forty years by many layers of wall paper, was pronounced by art authorities in Paris to be one of the masterpieces of modern painting. This is the only fresco this artist ever painted, aside from the decoration showing a large duck which was found on the same wall.

"The painting represents the French martyr Joan of Arc, and is the only painting of this modern master in which he expresses such intense spiritual and religious emotion. It has that rare quality and charm that distinguish the finest examples of primitive art.

"The fresco is attracting many art connoisseurs to Paris, where it is privately exhibited, and it is hoped that both the Joan of Arc and the decoration will be shown later in America."

### American Art, 1700-1927

American painting from 1700 to 1927 is represented in a special exhibition at the Worcester Art Museum, says the *Boston Transcript*. In the same room with works by Smibert, Stuart and Sully are paintings by Sterne, Davies, Bellows and Kent. Even Bierstadt and the Hudson River School are represented.



# Sculpture of 1240 A. D. Found in Renovating Mainz Cathedral



"Figure Rising Up from the Dead."

The renovating of the cathedral of Mainz has led to two finds of the greatest importance in the history of art. There have been found two fragments of sculpture dating to the first half of the XIIIth. century, the first a bearded face of an apostle or a prophet and the second a relief figure of a man rising from the dead. These have been discovered with many other parts in the foundations of the choir, which dates from the XVIIth. century.

The rising figure belongs to a relief cycle picturing the "Last Judgment." Of this relief three smaller fragments already were known. The cycle decorated in a frieze-like manner the upper end of the roof facade.

All over Europe old works of art are coming to life as churches are renovated. Several instances have taken place in England, as already told in THE ART DIGEST's excerpts from London papers.



"Head of Apostle." About 1240 A. D.

## Looking In

Baltimore scorns Philadelphia's big art exhibition. "H. K. F." of the *Sun* made a trip and wrote as follows:

"The best thing about the one hundred and twenty-second annual exhibition of the Pennsylvania Academy is the building that uses the paintings, or, rather, the atmosphere of the building. However venerable and musty it may be, one feels somehow at the right spirit is in the air and that Liberalism and Learning can walk its corridors with heads held up brightly.

"The display is dull enough. Here and there are individual little compositions—yes, they are mostly little—but too few to offset the impression left by the welter of mediocrity around them. It is just another academy, a little more withered than usual, but that is possible. The old firm is with it again and with all the attendant stage ops.

"Here, ladies and gentlemen," as the guide might say, 'are the pretty snow scenes, but only one or two of them, as in previous years, but actually two or three to a gallery. A great and extraordinary extension in line this year, ladies and gentlemen.

"In 1926 only ten square feet of snow; the price of admission; in 1927, forty and a half square feet, or even more, for 25 cents, not including the catalogue. 'Keep your eyes on the snowflakes, ladies and gentlemen. It's all free of charge. See them on the roads, smokestacks, garages, cows, dogs; see how pretty they make the trees . . . all just as nicely pasted

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"And water, too! Almost two waterfalls to a gallery, some green, some blue, some green-blue, but all with real live foam just as good as in a photograph, almost better than a photograph, ladies and gentlemen—don't touch it or you'll get wet—better, bigger, dearer."

Then "H. K. F." turns to the portraits. "They are of the usual kind, and many of them, unfortunately, a good deal worse than usual. Pleasant and perhaps lovable characters have been transmuted into ancestral portraits and deities with stiff necks. Lovely women stare from their canvases with cold or mechanically vivacious eyes, drooping in their chairs or posturing like marionettes, devoid of the spark of life the painter was unable to breathe into them. . .

"It seems incredible that art in Philadelphia, a city famous for its traditions and enlightenment, should be so represented in the one hundred and twenty-second year of the academy. Apparently the fault lies with the jury. They may have passed Luks' 'Portrait' and Dorothy Weir's 'Portrait of a Young Girl' and Comin's 'Daughter of the House' and Jacob Smith's 'Arrangement,' all stimulating works, but apart from these and a few others nothing of importance has been hung.

"Philadelphia has every reason to be proud of its school of fine arts and the students should be glad of the opportunity to see the exhibition. They can learn here in the shortest possible space of time what to shun."

## New Kansas City Galleries

The Yunt Galleries, conducted in Kansas City by S. McClellan Yunt and his sister, Katharine Yunt, have opened, in the Kansas City Athletic Club, new quarters which the *Journal* describes as having "metropolitan distinction." Fifty representative American paintings comprised the first exhibition, together with tapestries, prints and objets d'art. Until two years ago the Yunts had galleries in Oklahoma City.

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| Ziem       | Rix      |
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## New York Season

The forty-second annual exhibition of the Architectural League at Grand Central Palace, New York, returned, as the *Sun* pointed out, to the Nijni-Novgorod idea of a fair, and became a bewildering hodge-podge of architecture and the allied arts covering three floors of the vast building. And the crowds came back. They had neglected previous well-ordered exhibitions. But after all, says the *Sun*, "it is impossible to come away without an awed sense of the mighty achievements of our builders. Call it art or call it engineering, or call it anything you like, the fact remains that what has been done is stupendous and equal to anything made by man in history."

And the above is just about all the critics had to offer. They were impressed, and they wrote much, but they were confused. They rebelled at this confusion. The *Brooklyn Eagle* called the show a "vast and heterogeneous caravanserai," and thought the relationship of widely interpreted interior decoration, furniture, batiks and embroideries with architecture was "strained." The *World* complained that everything was shown from "bathtubs to memorials," and called the display "badly selected, incongruous and pretentious."

But the one significant thing was—color. Architects, dealing with mighty towers of steel and concrete, are turning to the colors of ancient times, and there is a growing idea to convert the grey drabness of American cities into the brilliant color that must have belonged to Athens, where marble was painted, and to the Egyptian Thebes, which must have been dazzling with its symphonies of color.

The models of the polychrome pediments of the Philadelphia Museum made a rallying point at the exhibition, and reminded the public that the famous pediments of the Parthenon were painted—even to the eyes of Zeus.

This idea of color was "jazz" to the staid Boston *Transcript*, which pilgrimaged down to see the show. The writer said:

"The buildings of the future will be 'jazz buildings,' jutting in huge masses of color into the smoky heavens, emitting a glorious radiance, filling the city in the daytime with much of the brilliance which now transcends it at night. Colored buildings will tower in their polychromatic way, starting the man in the street with their blues and their reds and their golds. From vantage points figures of mythological men and women, imaginative creations of the artists, will hang precariously, looking down in contempt upon the drab and weary humans crowding the avenues below. This seems a certainty, for color is the predominant feature of the exposition I have just visited. Not yet the brightest reds, the Erineest greens, the royalest purples, nor the gaudiest oranges flash from the models shown. The colors are somewhat pale, as if hesitating about their fitness. A minor harmony predicting the major symphony of color yet to come!"

\* \* \*

The women of America and England, separated by the Atlantic, held simultaneous exhibitions, and the male critics of New York and London acted in just about the same way. Do women deserve it?

The 72nd annual exhibition of the Society of Women Artists, at the Royal Institute,

led the critic of the London *Times* to say "Speaking generally, the characteristic defect of women's artistic work, when it avoids violence on the one hand and sentimentality on the other, is lack of determination in the sense of choosing one out of the many possible ways of doing a thing and sticking to it. Granting this, which produces an effort of 'all-overishness'—if there were so many nice people that you could not say which were the nicer—the present exhibition is very pleasant."

At the same time the New York *World* critic, having seen the 36th annual exhibition of the Association of Women Painters and Sculptors at the American Fine Arts Building, was saying that this organization "selects its members and utilizes the publicity device of prize awards with a kind of gentle ladylike imitation of the National Academy. I have always contended that the segregation of the sexes in art constituted on the part of the ladies an apologetic plea for gallantry which could not redeem weakness in painting or sculpture and was not demanded by strength."

Ralph Flint of the *Christian Science Monitor* was very, very nice, but he too had the male attitude: "The effect of this course of feministic art is decidedly gaudy and fetching. It still seems the order of woman's art to hover close to pretty and pleasing subject matter, with only here and there a stern inquiry into the beauty that lies hidden in the seemingly unprepossessing corners of this world; but I venture to believe that this 1927 demonstration of the American women painters and sculptors is something to be glad about, if only in comparison with what such exhibitions must have been like a generation or so ago."

The women critics gave *THE ART DIGEST* no significant material. They simply picked out individual artists and praised 'em, and praised 'em, and praised 'em.

\* \* \*

Though he has been before the public only four years, Edward Hopper, says the *Brooklyn Eagle* critic, "is probably the most successful interpreter of the American scene and by successful I mean the degree to which he succeeds in getting the essence of his subject." The critics devoted much space to Mr. Hopper's exhibition at the Rehe Galleries.

"An observation about painting credited to him sums up his attitude towards his

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work," says the *Eagle*. "When some one expatiated upon the magnificent composition which a certain angle of the Flatiron Building afforded, the response was: 'Anything is good enough for a composition'—a belief adhered to in every picture of his which I have seen. For subject matter he goes straight to the life about him wherever he happens to be. So a collection of his pictures consists of city street scenes, rooftops, frame houses in village back streets, trawlers and locomotives and what one might call portrait studies of individual houses. Houses have a personality for him—he doesn't paint them because they are picturesque or architecturally perfect, but because of some human emotional quality they possess plus an interesting shape which they have essentially or into which sharp shadows resolve them. Hopper was the first American painter to make a thing of beauty out of a mansard-roof house."

The above was the attitude of all the critics, with one exception, and the *World* went a step further and tacked a moral onto Mr. Hopper's success.

"The success of Edward Hopper during the past few years has been the delight of those optimists who believe in the present and the future of American painting, for Mr. Hopper has not permitted the storms of fashion to budge him one inch from his own exceptionally personal outlook on the world. While others flocked to the banners carried by some renowned French contemporary, Mr. Hopper remained irrevocably native.

"Now that the trend among the younger American artists is to strike some individual and native note the feat of being true to himself is not so difficult, but when all the sheep flocked en masse to follow Cezanne, Matisse, Picasso, Pascin or whoever it might be, Mr. Hopper was looked down upon as a rank conservative who was deaf to the tremendous din made by the band wagons of the modernists. The storm passed over, the imitators began to drop away and it was discovered that it was just as dryly scholastic to copy the modern Frenchman as it is to copy an ancient Dutchman."

The "one exception" was the *Herald Tribune* critic, who called Mr. Hopper "unnecessarily explicit and sadly drab."

\* \* \*

A comprehensive exhibition of John Sloan's paintings at the Kraushaar Galleries gave the critics a chance to pay tribute to that sincere and poignant artist, but nearly all of them minimized the importance of his work in the Southwest and considered his true artistic habitat to be New York. The *Post* said:

"The raciness, the vigor, the directness, often touched unexpectedly with a flash of romance, the movement and vitality are all American. It is not only that he gives us types of the seething conglomeration that is our city, but he sees them as an American would and adds no extraneous sentimentality to their diversity of racial strains. They are Americans, one and all, living at the ter-

rific speed that this artist knows how to depict. His swift tempo gives them almost a febrile animation, at times, and again he presents a simplicity and serenity of theme such as 'Young Girl Dressing,' with the beautiful painting of the white folds across her lap held firmly against the white of the bed on which she sits and the flesh tones of her slender young body."

The *World* says that "no one has done more than Mr. Sloan to forward the cause of the independent artist, and to stand for the right of every individual to make his own comment on life as he sees it. The reason for his eminence in this respect lies in the same quality that makes his art valuable, his unbounded interest in and curiosity about life, and his broad, humorous and sympathetic attitude toward his fellow mortals."

\* \* \*

Every critic praised the poetic and unobtrusive art of the American painter, Bernard Karfiol, at the Brummer Galleries. "It is reassuring," says the *World*, "to find, in the helter-skelter of cross currents and divergent purposes that keeps the world of the modernists in a perpetual turmoil, an artist who is consistently developing his own gift and who is apparently incapable of being either stampeded, bullied or enticed away from it. Mr. Karfiol has already, in former exhibitions, sounded a definite note of his own, and the present occasion serves to bring out more clearly the deep self-possession that underlies his rare sensitiveness to impression. Sensibility, indispensable as it is in an artist, counts for comparatively little if it is not based on unshakable ownership of oneself such as this.

The Brooklyn *Eagle* sees in his figures the best expression of Mr. Karfiol's "tenderness and spiritually." The *Sun* disposes of the painter's evident difficulty in painting feet by saying "Karfiol's people are not used to touching earth." The *Times* says: "Whether it be a reclining nude, two girls drying their slender bodies after a swim or a little house perched crown-like on the peak of a swimming island, Karfiol stresses their immutable beauty."

### Mestrovic's Indians

A letter from Zagreb, Yugoslavia, to the Chicago *Daily News*, written by A. R. Decker, tells of the work which Ivan Mestrovic is doing on the two gigantic statues of Indian warriors for the Van Buren street entrance to Grant Park, Chicago. This is a commission from the Benjamin Ferguson fund, a bequest for the beautification of Chicago through statuary.

In one piece an Indian warrior draws his bow, in the other his weapon is a tomahawk. The first is already completed, ready for casting in bronze. "His friends," writes Mr. Decker, "who have watched the figures grow under his magic hands, tell me the groups equal, if they do not exceed, in beauty all the masterpieces he has created.

"Still young and a very fast worker, Mestrovic is expected to leave behind him a series of art treasures sufficient to rival Michelangelo. He does not employ anything except his tools in his work. Some say he does not even make a preliminary design, but attacks the raw stone as though he would mold it with his bare hands. His idea of expression is very simple, and profound. Yugoslavs are very proud of their sculptor."

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Montgomery, Ala.

### ALABAMA WOMAN'S COLLEGE—

To March 15—Water colors, C. Biesel, Fred Biesel, Frances Strain

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins; Valeri DeMari; Petrella de Bogni; Preston Harrison collection modern French art.

April—Annual exhibition, painters and sculptors; "The Twenty," modern Europeans; sculpture, Cristadore, Porter, Scarpitta.

May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

### AINSLIE GALLERIES (BARKER BROS.)—

March—Colin Campbell Cooper; Contemporary Californians.

April—Jack Frost.

May—Orrin White.

### BILTMORE SALON—

March 7-26—Jack Wilkinson Smith.

March 28-April 16—Clyde Forsythe.

April 18-May 7—Aaron Kilpatrick.

May 9-28—Barse Miller.

### CANNELL AND CHAFFIN—

March—Water colors, Marion Kavanagh Wachtel; paintings, Orrin White.

April—Paintings, Hovsep Pushman.

## Oakland, Cal.

### OAKLAND ART GALLERY—

March—Paintings, "Society of Six."

April—Paintings, Zubiaurre brothers.

May—Macdonald Wright; Russell.

June—Walrich pottery.

July—Paintings, Paul A. Schmitt, Vernon Jay Morse, Charles H. Shockley.

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## Pasadena, Cal.

### PASADENA ART INSTITUTE—

March—John Hubbard Rich; David Tausky, J. Stephen Ward.

April—Louise Hovey Sharp, Franz Bischoff,

Evelyna Nann Miller, Adam Emory Albright,

Marie Kendall.

May—Joseph Birren, C. H. Benjamin, John Christopher Smith.

### GRACE NICHOLSON'S GALLERIES—

March—Zarh Pritchard; Chinese and Persian art.

April 15-30—Goodspeed collection, old maps.

May—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

### FINE ARTS GALLERY—

March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.

March—Spanish and American etchings.

April—Woodcut designs, Gordon Craig; oriental

rugs; stage decorations.

April—Oriental art; wood cuts, Gordon Craig;

stage decorations.

May—Oriental rugs; paintings, Henrietta Shore.

## San Francisco, Cal.

### CALIFORNIA PALACE, LEGION OF HONOR

March—Persian exhibition.

April—Paintings, Eugen Neuhaus.

### PAUL ELDER & CO.—

March 14-26—Photographs, Arnold Genthe.

### GUMP GALLERIES—

March 7-19—Water colors, Gunnar Widforss.

March 14-26—Paintings, Zubiaurre brothers.

## Denver, Col.

### DENVER ART MUSEUM—

March—Archipenko sculpture; Japanese prints; coinage.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

March—Mayang figures, Javanese batiks.

### CURTIS H. MOYER—

April 9-24—Pastel drawings of the Alhambra by Louis Orr.

## Washington, D. C.

### U. S. NATIONAL MUSEUM—

Feb. 28-March 26—Drypoints and lithographs,

Chauncey F. Ryder.

March 28-April 23—Etchings, Lee Sturgis.

April 25-May 21—Lithographs, Bolton Brown.

### GORDON DUNTHORNE—

March—Overmantels. Cory Kilert; etchings,

Wm. Walcott Malcolm Osborne; water colors,

Childe Hassam.

April—Etchings and lithographs, Joseph Pennell;

water colors, Paul Gustin.

### VEERHOFF GALLERIES—

March 21-April 2—Etchings and water colors of birds, Charles E. Heil.

## Jacksonville, Fla.

### FINE ARTS' SOCIETY—

April 1-8—Exhibition, Southern States Art League.

## Gainesville, Fla.

### ASSOCIATION OF FINE ARTS—

March 13-28—Exhibit, Southern States Art League.

## Orlando, Fla.

### ORLANDO ART ASSOCIATION—

March—Exhibit, Southern States Art League.

## Savannah, Ga.

### TELFAIR ACADEMY, ARTS AND SCIENCES

March 1-21—Paintings by five artists (A. F. of A.).

April—Savannah Art Club.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

March 15-April 17—Exhibition, auspices Arts

Club of Chicago; 150 paintings from Euro-

pean section Carnegie International; paint-

ings, Giovanni Romagnoli; New Mexico

Painters; sculpture, Paulanship.

April 28-May 30—Arts Club of Chicago; Chi-

cago Camera Club; 7th international water

color exhibition; George H. Macrum.

June 7-21—Work of School of the Art Insti-

tute.

June 25-Aug. 1—Chicago Architectural Exhi-

bition League.

July 15-Sept. 15—Exhibitions, H. Leon Roecker,

Frederick Tellander, J. Jeffrey Grant, E. T.

Grigware.

### ARTS CLUB OF CHICAGO—

March 4-16—"50 Prints of the Year."

March 15-April 17—Walt Kuhn.

April 28-May 30—Redon.

### CHICAGO GALLERIES ASSOCIATION—

Feb. 24-March 10—Anna Lee Stacy, John F.

Stacy, Maynard Dixon.

March 15-April 2—Charles Dahlgreen, Frank

V. Dudley; Thomas Hall water colors.

April 5-23—Modernist Art, Josephine Reich-

mann, Agnes Potter Van Ryn.

May 1-June 1—Semi-annual exhibition by art-

ist members (\$7,700 in awards).

### CHESTER H. JOHNSON GALLERIES—

March—Paintings by Sclacia Bahne; sculpture

by Chana Orloff.

### GAULOIS GALLERIES—

Feb. 15-March 10—International exhibition of

modern art.

### BRYDEN GALLERIES—

To March 10—Exhibit, All-Illinois Society.

### HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE—

March—Women Painters and Sculptors Soc.

April—Group from Newhouse Galleries.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION—

March—Stained glass by Charles Connick.

April—Adams, Garber, Higgins, Scudder.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

March—Water colors, Ohio artists.

April—Paintings by Richmond, Ind., artists.

May—Adams, Garber, Higgins, Scudder.

June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE—

March—Indiana Artists and Craftsmen; "Fifty

Prints of the Year."

Apr.—Ritschel; Bohm; French drawings, litho's.

### THE H. LIEBER CO.—

March 7-19—Paintings, R. L. Selfridge.

March 21-31—Exhibition of etchings.

### PETTIS GALLERY—

Feb. 28-March 12—Edward Sitzman.

March 14-26—Francis Brown.

### FINE ARTS STUDIO—

March 14-26—Hoosier Women in Art and

Hoosier Women's Book Fair.

## Wichita, Kan.

### WICHITA ART ASSOCIATION—

March—Print Makers Society of Cal.

April—Cornelius and Jessie Arms Botke.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

March—26th ann'l show, Art Ass'n of N. O.

May—Exhibition, Southern States Art League.

### ARTS AND CRAFTS CLUB—

March 6-26—Etchings, Kissel.

March 27-April 16—The Zorachs.

April 17-May 7—Maurice Braun.

May 8-28—Exhibition, Benjamin prize.

May 29-June 18—Exhibition by members.

## Portland, Me.

### SWEAT MEMORIAL MUSEUM—

March—Annual Photographic Salon.

April—Annual exhibition, oils, water colors,

pastels.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

March 8-April 3—Paintings, Ernest L. Blumen-

schein.

April 5-May 1—Modern American paintings

from Duncan Phillips Collection.

April 16-May 12—Fifty prints of the year.

May 3-29—Bellows memorial exhibition.

May 14-June 5—Fifty books and Printing for

Commerce.

### MARYLAND INSTITUTE—

Feb.-March—Paintings, Lucas collection.

Feb. 23-March 9—A. Henry Nordhausen.

March 15-30—Saul Raskin.

### WALTERS ART GALLERIES—

To April 30—New accessions and permanent

collections.

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## Boston, Mass.

**MUSEUM OF FINE ARTS—**

March 1-20—Society of Arts and Crafts.  
Apr. 6-19—Paintings, Copley Society.

**BOSTON ART CLUB—**

March 2-19—Paintings, Leon Kroll and Ernest Fiene.

**SOCIETY OF ARTS AND CRAFTS—**

March 30-April 13—Wax miniatures, Ruth Burke; collection old waxes.

**CASSON GALLERIES—**

March—Paintings, Mildred Burrage, Isabel Tuttle; etchings, H. E. Tuttle.

**GUILD OF BOSTON ARTISTS—**

March 7-19—Sculpture, Cyrus E. Dallin.  
March 21-April 2—Paintings, Gertrude Fiske.  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

**DOLL & RICHARDS—**

March 9-22—Water colors, Charles Hovey Pepper; 7-20, etchings, Anders Zorn; 16-29, portraits, Leonebel Jacobs.

March 23-April 5—Water colors, Dodge Macknight; April 1-12, water colors, Ruel Crompton Tuttle; 1-15, etchings, Fred'k G. Hall; 6-19, water colors, Martha Silsbee.

**VOSE GALLERIES—**

To March 12—American paintings.  
March 14-26—Rene Menard

## Hingham Centre, Mass.

**THE PRINT CORNER—**

March—Etchings and wood blocks.

## Springfield, Mass.

**CITY LIBRARY—**

March 12-27—Eighth annual members' exhibition, Springfield Art League.

**JAMES G. GILL GALLERIES—**

Feb.-March—Selected paintings.

## Wellesley College, Mass.

**FARNSWORTH MUSEUM—**

March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

**WORCESTER ART MUSEUM—**

March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

## Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**

Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY—**

March 1-19—George H. Macrum.

May 6-31—Henry R. Poore.

March 19-31—Etchings, old and modern masters.

## Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**

March—New York Society of Painters; 100 etchings by 25 artists.

April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy.

May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.

June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**

March—Paintings from Chicago Art Institute's annual American show.

April—Paintings, Henry S. Eddy; Indian and Paisley shawls.

May—Paintings, Tunis Ponsen; group of American painters.

## Biloxi, Miss.

**GULF COAST ART ASSOCIATION—**

April 23-30—Exhibit, South. States Art League.

## Kansas City, Mo.

**ART INSTITUTE—**

March—Paintings, Albert Block, Karl Matern, Major Archibald Murray.

April—Paintings from Chicago Art Institute's annual sculpture, Wallace W. Rosenbauer.

**CONRAD HUG GALLERIES—**

March 1-15—Floy Campbell.

March 15-30—John S. Ankeny.

April 1-15—Joseph Fleck.

**FINDLAY ART GALLERIES—**

March 7-21—Etchings, Frank Brangwyn, Whistler, McBeay, Cameron, Rembrandt.

**ALDEN GALLERIES—**

To March 10—Ship etchings, George C. Wales.

## St. Louis, Mo.

**CITY ART MUSEUM—**

March—Paintings by George Bellows.

April—Students, St. Louis School of Fine Arts.

May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.

May—Exhibition of coins.

May and June—Cornelius and Jessie Arms Botke.

**ST. LOUIS ARTISTS' GUILD—**

Feb. 16-March 15—Exhibition, E. O. Thalinger.

Feb. 1-15—Screens, panels, Roy MacNicol.

Feb. 16-March 15—Wm. M. Chase exhibition.

**SHORTIDGE GALLERY—**

March 15-31—Paintings, Henry R. Poore.

## Lincoln, Neb.

**UNIVERSITY OF NEBRASKA GALLERY—**

March 18-April 1—Paintings from Metropolitan Museum.

April—Norwegian paintings, W. H. Singer.

**NEBRASKA ART ASSOCIATION—**

Feb. 9-March 13—American art from Chicago Art Institute.

## Omaha, Neb.

**ART INSTITUTE OF OMAHA—**

March—Albert Gos; Ethel Mundy.

## Newark, N. J.

**NEWARK MUSEUM—**

March—Loan exhibit, The Contemporary.

April—Modern American paintings and sculpture.

June—J. Ackerman Coles bequest.

## Albany, N. Y.

**INSTITUTE OF HISTORY AND ART—**

March 1-15—Etchings, George T. Plowman.

## Brooklyn, N. Y.

**BROOKLYN MUSEUM—**

March—Exhibition, wood block prints.

BKN. SOCIETY MINIATURES PAINTERS—

March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**

Feb. 22-March 11—Marines, Whitney Hubbard.

March 3-24—"Fifty Books of the Year."

March 30-April 27—Bkn. Society of Artists.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**

March—International Exhibition of Modern Art, assembled by Societe Anonyme.

April 24-June 19—Selected American paintings.

## Elmira, N. Y.

**ARNOT ART GALLERY—**

March—Student work from Chester Springs Summer School.

April—Water color exhibition.

## New Rochelle, N. Y.

**PUBLIC LIBRARY—**

To March 20—Exhibition of Modern Art.

## New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**

Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.

March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**

Feb. and March—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints); Carnarvon collection of Egyptian art.

March 15-Apr. 24—American miniatures.

April—American portrait prints by James Barton Longacre and his contemporaries; guns, arranged historically.

**THE ART CENTER—**

March 1-15—Water colors and sculpture, Gwendolyn Williams; paintings, Mrs. G. D. Cole.

March 1-24—Paintings, George A. Traver.

April 1-15—Competitive cover designs for House Beautiful.

April 18-30—Textiles, Art Alliance.

April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.

June—International Salon of Photography; painting and sculpture, Art Alliance members.

**MUNICIPAL ART GALLERY—**

March 6-25—Students' poster contest exhibition.

March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.

April 25-May 16—Interior decoration designs.

May 16-June 16—Originals, magazine illustrations.

**SOCIETY OF INDEPENDENT ARTISTS—**

March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**CORONA MUNDT—**

April—International Exhibition, including Soviet art.

April 1-May 1—Drawings by Old Masters.

**BRONX AEOLIAN HALL—**

March 1-10—Annual Spring Exhibition, Bronx Artists Guild.

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[Continued on next page]



## The Great Calendar

[Continued from preceding page]

**NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS** (17 E. 62nd St.)  
 March 27-April 11—Margaret Law.  
 April 18-May 3—Mrs. George B. Torrey.

**SALMAGUNDI CLUB**—  
 March 12-30—Annual water color show.  
 May 8-Oct. 15—Annual summer exhibition.

**MACBETH GALLERIES**—  
 March 1-14—Paintings, Guild of Boston Artists; water colors, Aiden L. Ripley.  
 March 15-28—Paintings, Malcolm Parcell; pastels, Karl Schmidt.  
 March 29-April 11—Thirty-fifth Anniversary Exhibition, Retrospective and Prospective.

**EHRICH GALLERIES**—  
 March 2-19—Silk murals, Lydia Bush-Brown.

**DUDENSGEN GALLERIES**—  
 March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.  
 March 28-April 16—Thelma Cudlipp Grosvenor.  
 April 18-May 7—Paintings, Zubiaurre brothers.

**M. KNOEDLER & CO.**—  
 March 8-26—Etchings, Frank W. Benson.  
 March 2-April 23—Landscape etchings.

**AINSLIE GALLERIES**—  
 To March 15—Paintings, Carl W. Brandien.  
 March 15-30—Portraits, Jere Raymond Wickwire; sculpture, Clara Lathrop Strong.

**WILDENSTEIN GALLERIES**—  
 March—Edward Kann, collection of 14th, 15th and 16th century miniatures.

**PAUL ROSENBERG & CO.**—  
 March 1-April 15—Modern French paintings.

**BABCOCK GALLERIES**—  
 Feb. 28-March 12—Paintings, Henry S. Eddy.  
 March 14-26—Paintings, Benjamin Cratz; Russell Cheney.

**STERNER GALLERIES**—  
 March 7-19—Louise Upton Brumback.  
 March 21-April 2—Paintings, Clarke—Drouet; portraits, Simka Simkovitch.  
 April 4-16—Basque paintings, Paul Bartlett.

**GAINSBOROUGH GALLERIES**—  
 Feb. 10-March 10—Nicolai St. Abracheff.

**KENNEDY & CO.**—  
 March—Primitive and Renaissance masters, paintings, John P. Benson.  
 April—Water colors of birds, G. D. Lodge.

**FREDERICK KEPPEL & CO.**—  
 To March 12—15th and 16th century wood cuts.  
 March—Etchings by J. Alden Weir.

**HOLT GALLERY**—  
 To March 19—Paintings, Jean Jacques Pfister; sculpture, Lindsey Morris Sterling.

**ARDEN STUDIOS**—  
 March—Needle & Bobbin Club.  
 April-June—N. Y. Chapter, American Society of Landscape Architects.

**GRAND CENTRAL GALLERIES**—  
 To March 8—Paintings, Edward H. Potthast.  
 March 11-26—Sculpture, R. Tait McKenzie.  
 March 1-16—Charles W. Hawthorne; women decorators.  
 March 5-26—International exhibition.

**ANDERSON GALLERIES**—  
 March 1-19—Portraits by Chandor.  
 March 9-19—2nd annual exhibition, N. Y. Society of Women Artists.

**INTIMATE GALLERY (Anderson's)**—  
 March 7-April 7—Sculptures, Gaston Lachaise.

**HARLOW GALLERIES**—  
 March—Etchings, F. L. Briggs.

**THE NEW GALLERY**—  
 Feb. 28-March 12—Paintings by Donghi.  
 March 14-30—Paintings by Sydney Laufman.

**BRUMMER GALLERY**—  
 To March 12—Bernard Karfiol.  
 March 15-April 9—Eugene Zak.  
 April 12-May 7—Paintings, Kikoine.

**FERARGIL GALLERY**—  
 March 1-14—Memorial show, William M. Chase; Rodin sculpture.  
 March 14-28—Randall Davey; garden sculpture.

**THE GALLERY OF P. JACKSON HIGGS**—  
 Feb.-March—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

**WEYHE GALLERY**—  
 March 7-26—Water colors, Rockwell Kent.  
 March 28-April 9—Paintings, Vincent Canade.

**N. Y. LEAGUE FOR HARD OF HEARING**—  
 To March 11—Cartoons, Rollin Kirby.

**BORGEIOS GALLERIES**—  
 To March 19—Paintings, Stefan Hirsch.

**HOWARD YOUNG GALLERIES**—  
 March—American and Foreign Masters.

**ARTISTS GALLERY**—  
 Feb. 28-March 19—Paintings, John Carroll.  
 To March 12—Paintings, Judson Smith.

**SOCIETY OF ARTS AND CRAFTS**—  
 March 1-10—Photographers' Guild.  
 April 16-30—Weavers' Guild.  
 May 16-30—Needleworkers' Guild.

### Rochester, N. Y.

**MEMORIAL ART GALLERY**—  
 March—Kathleen McEnery, Arnold Ronnebeck, Boutet de Monvel; coptic tapestries and Egyptian textiles; drawings by old masters etching exhibition.

### Syracuse, N. Y.

**SYRACUSE MUSEUM**—  
 March—Intern'l water color exhibition.  
 April—Canadian painters, 60 canvases.  
 May—Paintings by Emma Ciardi.  
 June—Adams, Garber, Higgins, Scudder.

### Akron, O.

**AKRON ART INSTITUTE**—  
 March—Paintings, Delaware River Artists; etchings, Dayton Society of Artists.  
 Mch.—Dayton Soc. of Artists; Del. River Artists.  
 April—Ohio Water Color Society.  
 May—Exhibition, Akron artists and craftsmen.  
 June—Paintings by Cleveland Artists.

### Cincinnati, O.

**CINCINNATI ART MUSEUM**—  
 March—Work of Ohio-born women.  
 May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES**—  
 Feb. 28-March 12—Paintings by Frank Myers.  
 April 4-9—Paintings, Lucile Van Slyck.  
 May 2-14—Cincinnati Camera Club.

**TRAXEL GALLERIES**—  
 Feb. 28-March 12—Bessie Hoover Wessel and H. H. Wessel.  
 March 14-26—Cincinnati Art Club.

### Cleveland, O.

**CLEVELAND MUSEUM**—  
 May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
 June—Contemporary American paintings.

### Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS**—  
 March—Paintings from the Sesqui-Centennial; exhibit, Cleveland School of Art.  
 April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.  
 May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

### Dayton, O.

**DAYTON ART INSTITUTE**—  
 Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.  
 Mar. 15-Apr. 4—C. and J. A. Botke, paintings.  
 March 16-April 6—Institute Teachers Exhibit.  
 Apr. 6-24—Swiss pictures, Albert Goss.  
 April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.  
 April 26-May 20—Paintings, Ernest L. Blumen-schein.  
 May 21-25—Saturday School exhibit.  
 May 27-June 5—Students' exhibit.  
 June 7-28—N. Y. Society of Painters.

### Toledo, O.

**TOLEDO MUSEUM OF ART**—  
 March—Canadian artists.  
 April—Ninth annual Toledo exhibition.  
 June-Aug.—15th an. exhibit, American paintings.

**MOHR GALLERIES**—  
 March 21-April 1—Etching exhibition.  
 April 1-15—The Athena Club; etchings by Carolyn Armington.  
 April 15-30—Sidney Laufman.

### Youngstown, O.

**BUTLER ART INSTITUTE**—  
 March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.  
 April—Ohio-born women artists.  
 May—Samplers shown by Youngstown Federation of Womens Clubs.

### Portland, Ore.

**PORTLAND ART ASSOCIATION**—  
 March—Elinor Merrill collection of textiles.  
 April—Color prints of paintings by Manet, De-gas, Cezanne, Van Gogh, Gauguin.  
 May—Art from Portland schools.  
 June—"Art for Children."

### Erie, Pa.

**ART CLUB OF ERIE**—  
 March—Exhibition, Erie Artists.

### Philadelphia, Pa.

**PENN. ACADEMY OF THE FINE ARTS**—  
 Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

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**PHILADELPHIA ART ALLIANCE**—  
 March 9-28—Group of American illustrators.  
 March 21-28—Beethoven mementoes.  
 April 29-April 17—"Art in Advertising."  
 April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.  
 May 10-June 1—Philadelphia Water Color Club; prints used as book illustrations.

**E PRINT CLUB**—  
 Feb. 28-March 12—English Wood Engraving Society.  
 March 14-26—Etchings by Edouard Leon.  
 April 18-30—Block prints, E. H. Suydam.  
 May 2-21—Fourth Annual Exhibition of Living American Etchers.

**T CLUB OF PHILADELPHIA**—  
 March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
 April—Exhibition by painter members.

**ASTIC CLUB**—  
 March 9-31—Annual exhibition.  
 April—Annual water color exhibition.

**FRANCE ART INST. (Frankford)**—  
 March 14—Landscapes by Antonio P. Marino.

## Pittsburgh, Pa.

**REGIE INSTITUTE**—  
 Feb. 11-March 9—Annual Exhibition, Associated Artists of Pittsburgh.  
 March 19-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.

**GILLESPIE CO.**—  
 March 12—H. Dudley Murphy.  
 March 7-19—Frank Vining Smith.  
 April 11-23—Portraits, Howard Hildebrandt.

## Providence, R. I.

**SCHOOL OF DESIGN**—  
 March—American costume silks (A. F. of A.).

**VIDENCE ART CLUB**—  
 March 1-13—Providence Water Color Club.  
 March 22-April 10—48th annual exhibition.  
 April 12-24—Nancy C. Jones.  
 April 26-May 8—Edward W. Dubugue.

**DEN-THURBER**—  
 March 1-15—Lithographs by masters.

## Charleston, S. C.

**BES MEMORIAL GALLERY**—  
 April 7-May 1—Seventh annual exhibition, Southern States Art League.

## Chattanooga, Tenn.

**TTANOOGA ART ASSOCIATION**—  
 March—Illustrations.  
 April—Loan exhibition.

## Memphis, Tenn.

**OKS MEMORIAL ART GALLERY**—  
 March—Max Bohm.  
 April—George Bellows Memorial.  
 May—New York Society of Women Painters.  
 June—August—Taos Society of Artists.  
 July—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

## Nashville, Tenn.

**SHVILLE ART MUSEUM**—  
 March—California artists.  
 April 1-18—Texas and Miss. artists.  
 April 23-30—Graphic arts exhibition.  
 May 1-15—Annual, Tennessee artists.

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## Dallas, Tex.

**HIGHLAND PARK GALLERY**—  
 To March 10—Charles Gruppe, Emil Fuchs.  
 March 12-April 1—Ralph Rountree.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART**—  
 May 5-June 5—17th annual, Texas Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS**—  
 March—Theodore J. Morgan; Boyer Gonzales.  
 April—Matisse drawings and etchings; Victor Charreton; Houston artists.

**HERZOG GALLERIES**—  
 March—Paintings by American artists.

## Ogden, Utah.

**FINE ARTS GALLERY**—  
 March—Group exhibition, 36 artists; Alma Packer, sculpture.  
 April—Lee Greene Richards; water colors.  
 May—Geneva Savage Keith.

## Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY**—  
 March—Etchings, Utah artists.  
 April—Mary Teasdel, Florence Ware, Miriam May—Lee Greene Richards, etchings and monotypes.  
 Brooks Jenkins.

**MERRILL HORNE GALLERY**—  
 March—Hal Burrows, Mahonri Young, Waldo Midgley.

April—Lawrence Squires, Mary Teasdel, Florence Ware.  
 May—Bessie Bancroft, Birde Reeder.

**WEST SIDE GALLERY**—  
 March—Paintings, Lee Greene Richards.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE**—  
 March—Birger Sandzen; Henry S. Eddy.  
 April—Annual exhibition, Wisconsin art.  
 May—Maillol, sculpture and drawings.

**MILWAUKEE JOURNAL GALLERY**—  
 March—Portraits by Merton Grenhagen.  
 May—Landscapes, Frank V. Dudley.

## Twelve Lucky Sculptors

Twelve sculptors, each of whom, according to the *New York World*, in consideration of an honorarium of \$10,000 each had submitted bronze models of a monument to be called "The Pioneer Woman" sat down at the Plaza Hotel, New York, last Friday and broke bread with Ernest W. Marland, native of Pittsburgh but now Oklahoma oil magnate, who will take his choice of the twelve. The winning work will be erected near Ponca, Okla., to do honor to the "sun-bonnet women" who travelled with their husbands in the covered-wagon migration to the West.

The monument, it will be seen, will cost Mr. Marland \$120,000 in honoraria alone. Selection of the model will be deliberate. The fortunate sculptors are A. Stirling Calder, Bryant Baker, Jo Davidson, James E. Fraser, John Gregory, F. Lynn Jenkins, Mario Korbel, Arthur Lee, H. A. MacNeil, Maurice Sterne, Mahonri Young and Wheeler Williams. Their models are on exhibition at the Reinhardt Galleries.

## Carnarvon Art Is Ours

The Metropolitan Museum, New York, has received as a gift from Edward S. Harkness the collection of 1,400 pieces of Egyptian art formed by the late Lord Carnarvon, who, together with Howard Carter, discovered the tomb of Tutankhamen. Valued at \$250,000, it represents the earl's connoisseurship from 1906 to 1922, partly obtained through excavations, partly through purchases.

The outstanding piece is a solid gold statuette of Amen, 6 inches high, so precious that the museum has had it encased in glass and specially connected with the burglar alarm system. Of marvelous beauty, too, is a blue faience cub of lotus shape for royal ceremonial use.

## Keeping the Peace

Gene Hailey, art critic of the *San Francisco Chronicle*, tells how the Oakland Art Gallery, across the bay, keeps the conservatives and modernists at peace with each other, something that San Francisco has not been able to do. William H. Clapp, director of the gallery, has an inventive mind, and he has applied it to the selection of paintings for the museum's annual exhibition. In the first place, he has three juries instead of one—a conservative group, a progressive and a radical—and a work accepted by any one of these juries is hung. In the second place he has provided an electric ballot machine which votes secretly and doesn't talk.

The juries for 1927 were as follows: Conservative, Peter Ilyin, H. L. Dungan, Cora Boone, Peter Van Valkenburgh; progressive, Selden Connor Gile, William A. Gaw, Maurice Logan, Phillips Lewis; radical, Gotardo Piazzoni, Bernard Von Eichman, Galka E. Schreyer, Ray Boynton.

And works of the "poppy and lupin" school and works of the "skyrocket" school nod amiably at each other in the exhibition and have been known to get real chummy.

## The Movement Toward Design

Recent marked increase in interest in etching has occasioned the formation of a new etching group under Samuel Halpert, at the Master Institute of United Arts, 310 Riverside Drive, New York. There has been, according to the institute, a most unusual movement among younger artists to use etching as their medium, a movement which, allied with the interest in wood-cutting, seems to indicate that the younger artist is concerning himself far more with design and form than previously.

## The New Gallery

600 Madison Ave., New York

Exhibitions Feb. 28 through March 12

PAINTINGS BY

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SCULPTURE BY

HENRY SCHONBAUER, of HUNGARY

MURAL PAINTINGS BY

THOMAS H. BENTON

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## A Radical Rift

Most of the French critics of the Salon des Indépendants whose views were summarized in the last issue of THE ART DIGEST seemed to feel that the paintings shown this year are, if less exciting, at least more mature. A later critic, M. Jacques Guenne, in *L'Art Vivant*, perhaps antagonized by the complacent tone of the earlier writers, evidently thinks that the Salon des Indépendants has not only reached maturity but has passed far beyond it to a state of dismal decay. This results partly from the fact that many of the better artists have withdrawn from the Indépendants because in the executive committee the advocates of the alphabetic order triumphed. "Some painters such as Segonzac, Gromaire, Lhote, L. A. Moreau, Alix, Bompard and Marchand resigned rather than approve that demagogic measure which flattered so complacently the mediocre ones," he says. "The only logical classification is that which formerly prevailed: classification by affinities, by tendencies."

Then the critic turns to Matisse. "How indeed in that maze can one find the canvases, so precious but so discreet, of the greatest colorist of our time? Around his calm 'Odalisques' shout so many violent pictures that the public, as I noticed on the varnishing day, passes by without discovering that haven of peace. Would it not be more logical, more decent, to assemble in a 'Salon Carré' around the charming master the glowing canvas of Signac, the picture by Bonnard, the paintings of Guérin, . . . also the autumn landscape of Terechkovitch, the two pretty pictures of Bimbert, those of Gozaire and the proud composition of Serge Férat."

In such an exposition there is naturally a large proportion of followers, of imitators, and several critics note, with fair agreement, the artists whose influence is most evident. M. Guenne refers to "the imitators of Picasso, Andre Lhote, L. F. Leger, Vlaminck, Utrillo, Derain, Bosshard, Simon-Lévy, Braque and even Bissière." M. Marc-Leroux in *Partisans*, says that certain works "reveal, it must be confessed and regretted, familiar influences, those of Matisse, Friesz, Vlaminck, Gromaire, even of Braque. Utrillo especially, as well as Segonzac, has too many followers." And M. Jean Louis Vaudoyer in *Le Crapouillot*, introduces but a few new names: "After Utrillo, those most plundered are Picasso, Matisse and Segonzac. But Vlaminck and Lhote, Favory and Dufresne, Soutine and Pascin, Friesz and Derain, have also their imitators, and it will not be long before the youngest 'masters,' the latest novelties of the latest seasons, such as Bosshard or Gromaire or Chagall, will be in their turn plundered and involuntarily parodied."

### The Pictures Monet Owned

The French newspapers are asking what will be the fate of Claude Monet's private collection of paintings by other artists which he assembled in his home at Giverny. There are said to be admirable works by his friends, Boudin, Pissarro, Berthe Morisot, Cézanne, Renoir, etc., including four magnificent Cézannes and a painting by Renoir described as one of the most beautiful known. The newspapers ask whether this collection will be dispersed by the heirs.

## America's Tribute to Scotland's Valor



"The Spirit of 1914," central figure for the Scottish Memorial, Edinburgh, by R. Tait McKenzie, of Philadelphia. Copy-right by the sculptor.

Scotch idealism as it inspires the American of Scotch descent is expressed in the central figure of the war memorial which Dr. R. Tait McKenzie, of Philadelphia, has designed as America's tribute to Scotland. The memorial, which will stand just off Princes Street, Edinburgh, will be directly opposite Edinburgh Castle so that the figure

will face and be seen from the "Heart of Scotland," as this ancient fortress has been called. The site and its surroundings are unequalled for beauty and historic interest in the whole world.

The idea of a memorial in Edinburgh originated in the mind of John G. Gray of Philadelphia who, after a lunch to Cameron of Lochiel, in the winter of 1922-3, proposed to certain friends in Andrew's Society, the formation of a committee to carry it out. The response was such that he asked Dr. McKenzie, then president of the society, to prepare a memorandum of correspondence with Cameron of Lochiel, the Duke of Atholl, Field Marshal Haig and others made sure that the gift would be welcomed.

The models for the monument, which will be unveiled next September, are the subject of a special exhibition now being held at the Art Alliance in Philadelphia. The central figure is reproduced here. It will stand in front of a wall with sculpture in the form of an exedra, bearing a frieze four feet high and twenty-five feet wide showing a recruiting party headed by officers, with all sorts and conditions of men flocking to the colors.

The central figure is an expression of the Scottish spirit, and will appeal to the hearts of Scotch blood the world over.

A comprehensive exhibition of Dr. McKenzie's sculpture, including the Scottish Memorial, will be held at the Grand Central Art Galleries, New York, from March 26 to 28.

## Stieglitz

THE ART DIGEST has received a letter from Alfred Stieglitz, of the Intimate Gallery (Room 303, Anderson Galleries Building), New York, concerning the John Marin water color which found an owner for \$6,000. Incidentally, it may be remarked that Mr. Stieglitz began his uncompensated work thirty-seven years ago. Obtaining a hearing for artists has been his self-appointed task, and a labor of love. His old-time gallery of the Photo-Secession at 291 Fifth Avenue (familiarily known as "291") was world-famous.

"The story of the now famous Marin," writes Mr. Stieglitz, "should not read merely: 'A Marin was sold for \$6,000.' A Marin was not 'sold' at all. A Marin was 'procured.' This may seem a fine distinction to you, but it is a vital one.

"Incidentally it will interest you to hear that the Georgia O'Keefes have attracted 9,000 visitors in forty-two days. Not curiosity seekers, but an audience of rare intelligence, discriminating. Furthermore, it will interest you to hear that no prices whatsoever have been given to the many people who wanted O'Keefes. Those who wanted O'Keefes were forced to make their own 'prices.'

"I have always held that the relationship between artist and public has been a false one since the so-called art dealer has been the go-between—particularly when the artist is still alive. I believe that certain pictures should find homes instead of owners. For instance, in order to become guardian of the 'Shelton-Sunspots' one woman offered to give O'Keefe an annuity of \$1,200 a year for five years; another woman a three years

annuity of \$1,000 a year for a red car. Other pictures have found homes in a similar way. Some people gave money on the right. And although quite a few pictures went at what the world might call 'high' figures, it might be well to add that pictures of very small means also were considered. Some pictures found homes at as low as \$100.

"I might add that on March 7 'The Room' will open up with a very fine exhibition of Gaston Lachaise's work. It will run a month and then for six months 'The Room' will be closed."

### Will Exhibit in Italy

America's self-neglect in being self-properly represented at the big Venice International is to be partly recompensed thanks to the American Federation of Art by a splendid showing at Florence's "International Exposition of Etchings, Gravings, Lithographs and Woodblock Prints" in April and May. To the United States, according to the Boston *Transcript*, has been assigned one of the larger galleries and 262 works by contemporary artists, both conservative and modernist, will be shown. The jury of selection comprised John Taylor Arms, Ernest David R. Thornton Oakley and Leila Mechlin.

The prints are to be shown in the American manner, against warm gray burlap, notes will be provided by reproductions of early American maple furniture and some large pieces of American pottery.

The *Transcript* hopes that the exhibition will "aid in proving to those abroad that the United States is a nation of ideals and not as is frequently supposed, entirely given over to commercialism."



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## A Roman Matron



Roman Memorial Portrait.

The statue shown here and two headless figures have recently been found in Rome at the same place where was excavated the fine head of Dionysos, supposed to be an ancient copy of a masterpiece by Alcageneas, which was reproduced in THE ART DIGEST of 1st February.

Writing for the *Illustrated London News*, Professor Halbherr says:

"This female portrait-statue, larger than life-size, is referred by Professor Paribeni on account of her head-dress, recalling that of Julia, daughter of Titus, and still more that of Faustina the younger and Marcia—to the period between the Flavian emperors and the Antonini. In spite of the Greek reminiscences in drapery and gesture, which point to the school of Praxiteles and the style and dress of the well-known *pra-cottas* of Tanagra, the sculpture is a

[Continued on page 11]

## It Is Springtime Now—in New Orleans



"Springtime, New Orleans," by George O. (Pop) Hart.

Pop Hart sent this from Coytesville, N. J., as a Christmas present to THE ART DIGEST. And then he went away, as he always does,—to Mexico or somewhere. Coming, as it did, in bleak December, there was the temptation to reproduce it, especially on account of the news interest, for it had taken a medal at Philadelphia's Sesqui-Centennial. But the editor's instinct for what is "seasonal" got the best of the situation, and the lithograph was put away with a tag marked "15th March."

There is a wide, wide street in New Orleans, manned by traffic cops, which separates that part of the city which "is" from that part that "is and was." The delightful out-looking interior shown here is on the "is and was" side. It might not be far away from the Absinthe House.

But look at the feet of the object that is beautifying itself on this promising spring day. Aren't they big enough either to "tote" or "pack" the contents of the cupboard behind the lookin' glass?

When it was shown in February in Pop Hart's exhibition at Our Gallery in New York, the *Post* critic said: "As for the lithograph that received the Sesqui medal, 'Spring Time, New Orleans,' all one can say about that affair is that if you have not seen it in all its blending of beautiful tones and harmonious design, with the most devastating of caricatures, you must not fail to view it here, for if the mood should seize him Pop might never show it again. Quien sabe? Not Pop, now in Mexico again on his Odyssey of art and adventure."

## Not Afraid

If the National Academy of Design had the resources it would erect a great exhibition building wherein, at one and the same time, the extremists, the radicals and the academicians could, separately, show the art to which they severally pin their faith. The National Academy recognizes a "wider range of art expression" and is anxious that all phases of this expression be given consideration. This is the message which Charles C. Curran, the Academy's secretary, has given to the world in his explanation of why the modernists have been assigned a section of the 102nd annual exhibition, which will open at the American Fine Arts Building on March 23.

This statement is the National Academy's official announcement of the innovation, which was made known to the readers of THE ART DIGEST in the 1st February number. It says:

"In order to insure the most complete and characteristic representation, the Academy has appointed a special committee to select a group of three, not members of the Academy, who will select and recommend to the Solicitation Committee of the Academy's jury enough works to fill the central gallery. The Academy is actuated by a desire to extend the utmost hospitality and to place at the disposal of all artists every facility for a fair presentation of their aims and methods.

"In filling this space in this way the regular jury of selection will be forced to



reject about 100 works which, under ordinary conditions, would be shown in this exhibition.

"For many years the Academy has been making strenuous efforts to obtain a larger building in which it would be possible for all the societies to hold simultaneous exhibitions, the thought being that a comparison of the various methods of art would be useful and interesting to the public. The Academy itself has steadily recognized, as the years have passed, a wider range of art expression.

"Means for providing such a building are, of course, entirely outside the resources of the Academy, which has long believed, however, that its obligations to the public demand this effort toward a wider service, providing ample space for the display of all the diversified forms of art expression."

From which it can plainly be seen that the National Academy is not afraid!

### Rene Menard, Classicist

After a visit to New York, where he saw "a multitude of contemporary works of a decidedly experimental nature," Harley Perkins of the *Boston Transcript* was grateful for the "singular repose and stability" of the René Ménard exhibition he found at the Vose Gallery. Concerning the display of canvases by this modern French classicist, who is now 64 years old, the critic said:

"It may not be going too far afield to say that Ménard somehow suggests Claude. The mythological subject is his delight, yet in pursuing the legendary and imaginative he still by a singular anachonism remains at heart a very observant realist. The nymphs which dance over green fields, or the goddess-like ladies who nonchalantly bathe themselves in quiet pools, or again the heavy necked bulls silhouetted against the dawn, still remain very earthy creatures and become expressive of the very soil from which they spring and into which they might at any moment be expected to vanish.

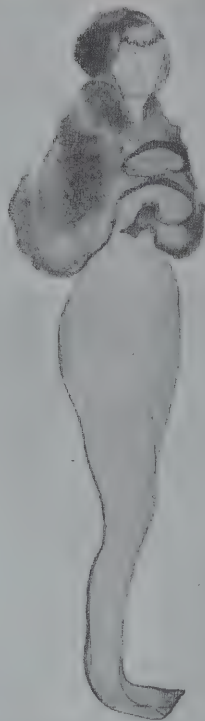
"Ménard is an exceptional figure considering that he belongs chronologically to the present period. Undoubtedly he has received something from the Impressionists, but other and later contemporaries have had no message for a painter who by field and shore has sought formal classical modes of expression."

### Will Sell FitzGerald Art

The Desmond FitzGerald collection of Boston is to be broken up and the monument this discriminating collector built for himself destroyed when, during Easter week, the American Art Galleries in New York disperse his treasures. Everything is to go except the bulk of the Dodge Mac-knights, which, presumably, will be held for the Boston market. Even the fine collection of ceramics, part of which had been lent to the Boston Museum, will be scattered.

According to the *Boston Transcript*, the collection includes Sargent's "The Confession" and a famous Winslow Homer water color, "The Carry." However, the greatest interest centers in the Impressionist pictures, for the collector was one of the first American converts to that school. There is a group of Monets, and examples by Renoir, Sisley, André, Twachtman and other Impressionist leaders, many obtained from the artists direct.

## Sculptors' Drawings



Water Color Study, by Rodin.

One always likes to get behind the scenes, and, as M. Claude Roger-Marx suggests in *La Renaissance*, the slight, informal sketches by sculptors are a valuable clue to their methods and their minds; "thanks to them we are present at the elaboration of a plastic idea; we are able to fathom the essence itself of the art of sculpture and to determine the means and the aims of one technique through the other."

Of interest, too, are the ways in which the sculptor's use of pencil or brush differ from that of the painter's. "Instead of trying to describe the picturesque incidents which color multiplies on the surfaces of people and things, the mirage of appearances, the sensual play of reflections, the sculptor, neglecting these truths of the atmosphere and the skin, concerns himself only with the form.

"Even if he has only selected a plane surface by which to express himself, he continues, by habit, to turn around his form, or rather he turns it like a potter. Emeric David (who here reflects the thought of Rude) rightly recalls that, while a draughtsman, motionless, takes in the model at first sight and sees everything in perspective and foreshortening, the sculptor looks at things in their length, breadth and depth; he gets up and bends down in order to estimate the projections in every aspect. Thus, even in his drawings, the sculptor continues to give us the sensation of movement. . . . There is . . . so to speak, an outline in action."

A small Paris art gallery a year ago showed a number of sculptors' drawings, and, M. Roger-Marx says, "the idea is worth taking up again, in a more complete way, showing not only drawings by modern artists like Rodin, Despiau, Bourdelle or Maillol, but also those of Michael Angelo, Puget, Clodion, Rude, Barye and Carpeaux."

## Mona Lisa!

Once more the "Mona Lisa."

This time the story comes from Baltimore, and it has nothing to do with Edouard Jonas, the Paris art dealer.

The *Baltimore Post* prints a sensation article in which Dr. David M. Robinson expresses the belief that the real Gioconda (Leonardo da Vinci is in New York, in a woman's possession. Dr. Robinson is Vickers professor of archaeology and lecturer on the history of art at John Hopkins University, and a former editor of *American Archaeology*. He is a trustee of the Baltimore Art Museum and was formerly in charge of the excavations at Antioch.

"There is considerable doubt as to whether the picture in the Louvre is genuine," he quoted as saying. "It is a masterpiece, no doubt, but it is problematical whether it is by Da Vinci. I saw the Mona Lisa before it was stolen. It seems to me that there is a difference in the background and a slight difference in the expression of the face. The frame also is different.

"There is more than a possibility that the genuine picture may be in the possession of a woman in New York. If she ever gets the courage to tell her story she may create a real sensation. Hidden somewhere, I believe, in New York or elsewhere, is the real Mona Lisa by Leonardo. It may be that Leonardo painted two portraits of Mona Lisa.

"If we could get to the back of the portrait in the Louvre I believe we could tell whether or not it is genuine. The fact that scholars are not allowed to examine the picture is in itself a little suspicious."

Dr. Robinson also attacked the attribution and dating of the Venus de Milo, the other outstanding treasure of the Louvre. He said:

"The Louvre has claimed that the Venus de Milo was a work of the fifth century B. C. When the statue was first found in 1821 there was a base that has since disappeared. If that base could be found it could be determined whether the work was of the fifth century B. C., or much later. I believe it was executed much later than the time of Phidias."

### Death of E. H. Potthast

Edward H. Potthast, N. A., figure and landscape painter, died of heart disease alone in his studio, at 222 West Fifty-ninth street, New York, aged 70 years. He had just held an exhibition of thirty paintings at the Grand Central Galleries.

Mr. Potthast, who was a native of Cincinnati, and who studied at Antwerp, Munich and Paris, had received many National Academy honors, including the Clarke prize in 1899, the Evans prize in 1901, the Innes prize in 1904 and the Hudnut prize in 1912. He is represented in many American museums and scores of private collections.

### Birch Burdette Long Is Dead

Birch Burdette Long, painter, who since 1903 has had charge of the hanging of the exhibitions of the Architectural League of New York, is dead. A week previously a dinner had been given in his honor by the officers of the League. He was a native of Columbus, O., and was 49 years old. One of his main works consists of the decorations for the William Penn Hotel, Pittsburgh.



## A Sargent Storm

The Metropolitan Museum of Art is probably in for a cyclone of protest.

THE ART DIGEST has known for a month the museum's acquisition for \$90,000 of John Singer Sargent's "The Three Graces", otherwise known as "The Wyndham Sisters," brought to this country by M. Knoedler & Co. On March 12 formal announcement was made to the press.

But the museum declined to say whether the \$90,000 came from the Hearn Fund. If it did, the criticisms aimed at the administration of this fund are sure to be more vigorous than ever. There are those who hold that Sargent was not only a typical English painter, but that he is the most underrated artist of modern times, a man in whose art technique took all the place of inspiration.

Besides, it is pointed out, according to the New York *World*, that, since its foundation, the income of the \$250,000 Hearn fund has been expended for forty-nine paintings, thirty-seven of which have been by members of the National Academy.

And again, it is pointed out that this fund is to be used in the purchase of works by living American artists. The museum is said to contend that Sargent was living when the will was made (1913). This interpretation is met by pointing to one hundred years hence and asking if at that time the money will be used for buying works by living American artists or "old American masters." Until recently, it is said, the museum interpreted the word "living" literally.

"The Three Graces" (a title said to have been bestowed by King Edward) is declared to be Sargent's masterpiece.

\* \* \*

The British critic, Roger Fry, deals cold-bloodedly with the art of John Singer Sargent in his new book, "Transformations," and C. J. Bulliet has reviewed the book with cold-blooded appreciation in the Chicago *Post*.

Mr. Bulliet begins by evaluating Mr. Fry, who, with Clive Bell, he says, has "done much to dispel the fog that hangs as thickly over the art world of London as over New York and Chicago. Through their efforts, England is slowly being awakened to a comprehension that art has made progress since the year 1900—the year when the 'academies', stunned by the brilliant 'Impressionism' of Claude Monet, became numb and decided to call it a day—the year when the 'critics', like the groundhog, saw their shadow in this same brilliant light, and dug in'. A few bolder beasts like Roger Fry and Clive Bell ventured forth and fought to ride the storm.

"John Singer Sargent for many years until his recent death was the pride of academic London. He was one of the good things that come in threes—one of three Americans the British art world curiously worships—Benjamin West, Whistler and Sargent. When he died, the London newspapers were even more lavish in their praise of a 'great master' than the papers of his native America.

"Roger Fry found his dissenting voice. He confessed a 'long misunderstanding with his fellow critics' dating from the early years of this century:

"I see that one of my fellow critics says that Sargent has ascended Parnassus so high

## Chicago Schools Obtain Prize Painting



"Friendly Enemies," by William S. Schwartz.

A prize painting at the annual exhibition by Chicago artists at the Art Institute has been acquired for the Chicago public schools collection by the "Commission for the Encouragement of Local Art." It is "Friendly

Enemies," by William S. Schwartz, which won the Marshall Fuller Holmes prize for color and composition. As can be seen from the reproduction, its composition is most unusual and striking.

that all can see him. I think he has got wrong in his topography. It is not Parnassus that Sargent has climbed, but another mountain that frequently gets confused with it when viewed at a distance. This mountain has not yet been named. It is very high and has the advantage of never being lost in clouds as Parnassus frequently is. A number of very celebrated artists sit there, and Sargent takes his place on it, how far below Sir Thomas Lawrence time alone will decide.

"Sargent's immense reputation in English and American social circles during a period of forty years—years of 'untiring industry and unflinching competence', arouses the admiration of Mr. Fry: 'Wonderful indeed, but most wonderful that this wonderful performance should ever have been confused with that of an artist. That Sargent was taken for an artist will perhaps seem incredible to the rising generation—'

"There is a tragic side:

"Sargent's reputation was such that he found himself more than once entrusted with those large schemes of mural decoration which have tempted the ambition of most great painters throughout the ages—schemes which, since they are generally in the hands of public bodies, are hardly ever allotted to those whose gifts might promise a successful issue. anyhow, commissions such as it was the desperate and vain dream of a Degas and a Seurat to obtain were handed over without a tremor to Sargent. Perhaps no considerable painter was ever less gifted by nature for such an undertaking. What is strange is that this well-read and cultured man should have produced designs so wanting in decorative coherence, filled with such common and inexpressive figures, and inspired with such journalistic pedantry

as is revealed in the sketch for the Boston decorations.'

"Mr. Fry is precise in summing up the painter's shortcomings:

"Sargent had neither the psychological nor the distinctively artistic vision—he had, one might say, no visual passion at all, scarcely any visual predilections—he had rather the undifferentiated eye of the ordinary man trained to its finest acuteness for observation, and supplied with the most perfectly obedient and skillful hand to do its bidding.

"But his values are never esthetic values; they are the values of social and everyday life.

"Naturally, such a vision would never force a man to discover the means by which to record its experiences, and here comes in the connection between applied and pure art. For, just as the man of applied science, having no particular passion for truth, applies the results, discovered by those who have, to some ulterior social end, so Sargent knew how to use for his purposes the discoveries of pure art.

"And he was not only very skillful in seeing what could be of service, but very fortunate in what to lay his hand. For the dominant influence when he was a student in Paris was Manet."

### Challenge

Why should my life  
Be beaten  
Like brass,  
Or shaped  
Like enamel,  
Into a small  
Conventional design?

—Le Baron Cooke, in "The Survey."



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Editor-in-Chief.....PEYTON BOSWELL

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## The Public

Models of "The Pioneer Woman," submitted in contest by twelve American sculptors who received honorariums of \$10,000 each, are to be sent on a tour of America, and a "winner" is to be chosen by the votes of the people. The balloting began at the Reinhardt Galleries, New York; it will next be taken up at the Boston Art Club (March 24-April 9), and then, city by city, it will proceed through the country.

Mr. Ernest W. Marland, oil magnate, who at a cost of \$350,000 is to erect one of the statues on the Cherokee strip Oklahoma, will select the actual winner himself. If he is well advised he will ignore the "popular" choice, for unless he does, instead of a monument to "The Pioneer Woman," he will create a monument to American bad taste. For most certainly the public will pick the worst, or very nearly the worst, model—one of the sweet and sentimental works or else one that was conceived after a moving picture formula.

Among the models are two that would be immortal. They will have no chance.

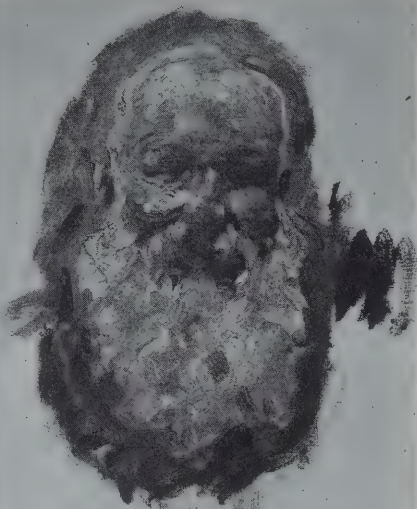
Would Mr. Marland trust the public's taste in the selection of a masterpiece of music, or drama, or poetry? What chance does he think Liszt would have with Franz Lehar, or Debussy with Irving Berlin?

Selecting statues by contest is hard enough at best, but Mr. Marland's idea would fare better with a jury composed of the professors of art in American universities, the directors of American museums, or the leading art critics. At least he would get something superior to the dead level of American taste in art.

## At Half Price

Reader, after you have finished perusing the news columns of this number of THE ART DIGEST, won't you turn to page 9 and read again the announcement headed "A Certificate of Honor in the Service of Art"? And, if you can afford it, won't you send in immediately your five-year renewal, whereby you not only obtain the periodical

## An "Impression"



"Self-Portrait," by Monet.

THE ART DIGEST takes pleasure in presenting this "artist's document" to its readers. Claude Monet gave it to his bosom friend, Georges Clemenceau, during one of the "tiger's" visits to Giverny, and now that the master is gone, Clemenceau has given it to the French nation. For all time this "impression" of himself by the founder of Impressionism will be one of the treasures of the Louvre.

at half price for that period, but help to provide the capital for a vigorous campaign for more subscribers?

## Fascist Art Control

Fascismo is about to take charge of Italian art and letters. The Mussolini government has announced plans for the new Italian Academy, whose powers will make academies in other countries look feeble, indeed. The *Associated Press* dispatch on the subject was written in the "news" vein, but from it these evident facts are culled:

The Italian Academy will suppress Bohemianism and extinguish Italy's "Greenwich Villages," after first trying to enlist the Bohemians in the movement to enrich the national cultural life. The Academy will be vigorous, young men being preferred in its membership. It will act as a "ministry of national culture," its authority being as supreme in the cultural field as is that of "the Grand Fascist Council" in the political. Mussolini himself may preside.

The Academy will curb all forms of private patronage of the arts. It will check the wholesale erection of monuments and statues throughout Italy, which has become a plague; and it is expected to remove many of these statues. Every foreign cultural influence will be combatted, the principal ones being the American "movies," German architecture, and French literary modes.

## Fewer at Boston Museum

The annual report discloses that the visitors to the Boston Museum numbered 417,098 in 1926, as compared with 496,883 in 1925, when the Sargent memorial exhibition was held.

## Two Viewpoints

The struggle between modernism, which tends to abstractions of color and form, and pictorialism, understood by every man, reveals the soul of the sincere critic.

An exhibition by seven modernists—Charles Coiner, Vaughan Flannery, Edgar Horter, Robert Riggs, Ross Shattuck, Roy Epreur—at the Arts Club of Philadelphia, caused Dorothy Graffy in the *Public Ledger* to write half a page. THE ART DIGEST is going to make two excerpts.

The first is this:

"The man who 'knows something about art' may appreciate keenly the intricacies of the 'isms' and the 'ists'. That they lead the layman cold and that, in many instances, they even serve to alienate his affection from art may almost certainly be assumed. It is not the best psychology to reduce man to such groveling humility that his consciousness of his own ignorance puts him on edge and creates a veritable inflation against knowledge. When a man made painfully conscious of his shortcomings in art appreciation he is very apt to flee art exhibitions as if they were a plague. He does not wish to be hurt; it is not a pleasant sensation.

"The dealer is fully aware of this bit of human psychology. If he has a prospective buyer he doesn't say to him, 'You're ignorant, but in my superior state of knowledge I am willing to help you.'

"Instead, he is very apt to lead the potential art collector gently by the hand to a carefully prepared sanctum, and the man, seated on soft cushions, the man's eye directed to a single picture, staged to perfection with all the glamour of light and devices. The dealer does not force the individual's appreciation. He gives the incipient connoisseur what he wants in the line, even though it may be far below the dealer's own esthetic standards in the choice of a work of art.

"That man comes back for more, and gradually, as he develops through contact an appreciation for art, he casts out of his own accord the works that constituted the nucleus for his collection, and he acquires in their places pictures which, at the stage he would have put aside."

Here is the second excerpt:

"There is a swiftness of motion, a panoramic view of living, an emotional intensity in the twentieth century that calls for expression. The artist feels within himself new impulses. He is the sensitive gauge of the world's emotion. The mere reproduction or even the interpretation of actualities is unsatisfying. It is a world of tremendous forces—of mysterious abstractions—of efficiency and pattern. There is pattern in everything; movement in everything; movement expressed in color as the basis of light.

"The force of the art revolt reaches fever heat. The urge to express is greater than man's conception of what he desires to express. It bursts in the 'isms' and the 'ists' and subsides in modernity. . . .

"And the more one realizes the character that may be found in abstract art the more one understands that in its last analysis this type of art must cast aside all semblance of reality. Then and then only can it be wholly successful. . . . Any one who appreciates the technique of music can appreciate this similar technique in modern creative art."



## No Brains?

In the leading article in the March number of *The American Mercury*, Thomas Craven most viciously attacks both painters and art critics. The article is headed "Have Painters Minds?" and the writer proceeds to prove to his own satisfaction, and in language intended to stir vast admiration for trenchant qualities, that neither painters nor critics have any brains whatsoever, and that the former are even worse off than the latter.

"The modern painter," he concludes, after a few words of invective, "is an inferior being. He is dumb and dull and conceited, an anti-social coward who dwells in miserable cock lofts, and runs frantically to his dealer and back again, bleating like a sheep about his soul, his poverty, and his unappreciated genius. . . . Of all the workers in the arts he is the least alive—no man of means and education could possibly waste his life in performances which are not only literary and mechanical, but also totally divorced from current affairs. . . .

"Intellectually, our most celebrated painter—not the contemptible smaller fry, but those periodically acclaimed as 'modern masters'—are much lower in the scale than such writers as Harold Bell Wright, James Oliver Curwood, Stratton Porter, and Margaret Pedler. . . . The painter, dolt that he is, either does not read or does not understand, but he is duly impressed by the pronouncement; the public is indifferent or bewildered, and the meaning of art is as deeply buried as ever. This condition cannot last." Here are some excerpts from Mr. Craven's compliments to the critics:

"Writers on art are the toughest nuts in the literary basket. They seem to be incapable of lucidity and common sense; as a rule they know little of the actual problems of painting, and the best they can do is to deceive a public that knows less. At the extreme we have mystics like Hegel, whose opaque philosophies, however remarkable they may be in the realm of abstract thinking, have no relation to observable phenomena and no validity in practical life; at the other we have the modern psychologists, equally inhuman in their approach, and for the most part mountebanks and opportunists.

"To the second group a work of art is a 'organization of forms,' an assemblage of geometrical shapes independent of representative values and all the basic human attributes which connect the painter, if he is really alive, with the rest of mankind. Writers of this sort presuppose that psychology is a stable and exact science. According to their theories, certain combinations of forms inevitably evoke pleasurable emotional states. These curious trances are easily labeled, measured, and described in pseudo-scientific terminology, and while it is true that only a few hedonic rhapsodists have permitted the luxury of pure aesthetic appreciation, logically all who look at pictures should be stimulated in precisely the same manner.

"Thus Cézanne, the father of modern art, a great man and entitled to a spacious place in the history of human achievement because he was able to integrate in recessed space, by means of juxtaposed planes and a knowledge of the exigencies of tridimensional design, solid units of form the

## Paris to Have a Great La Tour Exhibition

One of the most important events of the next season in Paris will be the exhibition of pastels by La Tour. It is well known that this great master, the best portrait painter of the XVIIth century, was born at St. Quentin. The museum in that city was world famous for its collection of pastels by La Tour, still more complete than the magnificent assemblage at the Louvre. When the war broke out the pastels were removed to a less dangerous district, a wise provision, for the museum was, later on, destroyed. The object of this exhibition is to collect money for its reconstruction.

At the instigation of a great collector, M. David-Weill, the "Société des Amis du Musée de La Tour à St. Quentin" has been formed and already numbers in its membership fifty well known art patrons. The committee has decided that the exhibition will be held from May 23 to June 26 at the Galerie Jean Charpentier, located at 76 Faubourg St. Honoré. French museums as well as foreign and French collectors will lend some of their treasures. It is hoped that America, where some of the most beautiful La Tours now are, will contribute to the success of the exhibition.

The La Tour portrait herewith reproduced will be a feature of the exhibition, because it is to La Tour what the Mona Lisa is to Leonardo. A French newspaper recently referred to it in these words: "*Voici peut-être le chef-d'œuvre entre les chef-d'œuvres de La Tour: le spirituel portrait de la spirituelle Fel.*"



"Mlle. Fel," by La Tour. The artist's master work.

Word comes from Geneva that the museum of that city has just acquired for a price equal to \$4,000 a hitherto unknown portrait by La Tour, which places that institution in third rank as a possessor of the master's work, it now having six. The acquisition is a portrait in black and brown of the Abbe Huber, which has always been in the Huber family. It was found by chance by M. Louis Gelly, the curator of the museum.

harmonious totality of which induces in the beholder a profound feeling of plastic power."

"Now, I ask any man of sense, is that art? Suppose, for instance, that literary criticism were allowed such imbecilities of expression? Then Dr. Brandes, to attain the eminence he deservedly enjoys, would only have to assert that Shakespeare is immortal because 'he was endowed with a gigantic creative faculty which enabled him, by disregarding the tyrannies of established syntactical procedure, by extraordinary command over structural iambs, by elliptical interpolations, sequential anacoluthons, and feminine endings, to compose a world of rhythmical forms into which the reader cannot enter without experiencing a unique feeling of plastic ecstasy.'"

After extolling Tolstoy as his ideal of a critic, Mr. Craven then passes to the newspaper writers:

"Of the journalistic scribes little need be said. I doubt if anyone reads them except, perhaps, a few jealous painters avid of the stale crumbs of publicity; certainly they are without influence. Their lot is pathetic: to review weekly the moribund wares of half a hundred fashionable charnal-houses not only in a mock-critical vein, but in the capacity of news-gatherer, is a job beyond the powers of the critic of letters."

Mr. Craven devotes one whole chapter to an analysis of the various branches of painting, including nudes, portraiture, landscape, still-life and the mural. Those painters who, searching themselves, feel that they need castigation, should obtain a copy of *The American Mercury*.

## J. F. Braun's Pennells

Once more there is a great exhibition of the works of the late Joseph Pennell. This time the etcher is honored by the American Academy of Arts and Letters, in New York, which is showing, until April 1, 400 works lent by John F. Braun, of Philadelphia, from his private collection, which, without doubt, is the largest assemblage of Pennell's work in the world.

The etchings are arranged in groups, chronologically, according to the *Herald Tribune*, the first being the Italian series made between 1883 and 1910. In this group are such subjects as "Old and New Rome," "The Byzantine House, Venice," and "St. Peter's from the Pincian," and others unfamiliar. In the French group, dated 1883 to 1914, are "The Flower Market and Butter Tower, Rouen," "The Gros Horloge, Rouen," and "Amiens from the Old Town."

The larger London group follows, with fine impressions of "Charing Cross," "Lion Brewery," "Mist on the Thames," in aquatint; "Cheney Walk," "London Bridge," "Music Shop, Strand," "Whisky and Tea," "Wren's City" and "The Great Stack, Sheffield," in mezzotint and etching. The group dates from 1894.

Dating from 1912 are impressions in the San Francisco group, which includes "Russian Hill" and "Barbary Coast," followed by New York etchings done between 1904 and 1926, such as "Sunset, Williamsburg Bridge," "Palisades and Palaces," "New York from Brooklyn Bridge." There are thirteen Panama Canal etchings done in 1912.



## A Misnomer?

Critics all over the country seem to be on the war path. Charles Bein, of the New Orleans *Morning Tribune*, starts his review of that city's annual by quoting from the catalogue: "This is the twenty-sixth annual exhibition of works of art held by the Art Association of New Orleans." Then he says:

"The foregoing is taken from the 'Foreword' in the catalogue of the present exhibition at the Isaac Delgado Museum of Art. The compiler of the catalogue was oversanguine. Works of art? Let us say, rather, pictures executed in oil or water color, drawings and etchings, sculpture and crafts. This would be more explicit and more nearly descriptive of the display. Such a conservative organization as the Art Association, whose meritorious aim is to foster an appreciation of art and thereby aid artists, should beware of misleading the public by indiscriminately applying the term 'works of art' to this exhibition.

"The show is an unusually large one—unnecessarily so. The jury seems to have been under the impression that the law applies to pictures in the same way that it does to men; there are so many bad ones hung. There are a few good things in this show, but there is so much that is poor!"

## Sir Joseph's Contest

Posters designed in competition by nameless artists to advertise the British Empire scheme for the benefit of lesser-known artists, initiated by Sir Joseph Duveen after he was criticized for paying \$388,500 for "Pinkie," were shown at the Victoria and Albert Museum in "great variety", according to the London *Times*, which says it was "rather a poor show." The reason given is "because poster designing is a highly specialized form of art which requires not only aptness in illustration, but a severe discipline in the management of form and colour for their direct appeal. It is very rarely that a good poster is designed without special training, and few of the examples in this exhibition suggest previous experience. The result is by no means to be regretted, for the sooner the notion is exploded that a poster is something which can be knocked off by any painter of pictures, in an odd moment, in a corner of the studio, the better for posters and for art in general."

The *Times* also blames the slogan, "Support British Artists," for the poor work of the contestants. It caused them to go rampant after lions and bulldogs. But there was one humorist, who portrayed a crouching, not ungenial, maniac with the legend: "Put a penny in the slot and the artist will work."

## Washington Independents

By the time this edition of THE ART DIGEST reaches its readers, Washington will be flocking to see its first exhibition by the Independents. It is being held at the Carleton Hotel and will last through March. Washington artists, of course, predominate, but exhibits have been sent by painters and sculptors from many other places.

The Independent show at the capital was conceived by Dorothy Vedder, and she was assisted, according to the *Post*, by a number of Washington artists, including Peppino Mangravite, Burtis Baker, Cameron Burn-

side, Eben Comins, Lucille Hitt, Felix Mahony and Edgar Nye. The sponsors include Senator and Mrs. William H. Borah, Mr. and Mrs. Duncan Phillips, Mr. and Mrs. Ira Bennett, Mr. and Mrs. Bernard Jones, Mrs. Junius Kahn, Melvin Sharpe and S. J. Venable.

## Mr. Duncan's Sincerity

According to Junius Cravens, critic of the *Argonaut*, the first exhibition of Charles Stafford Duncan, held at the Galerie Beaux Arts, was "one of the finest and most intriguing one-man shows that San Francisco has even seen."

"He interprets his ideas," says Mr. Cravens, "with simple, direct methods, free of ulterior or extraneous consideration. There is never an affectation or an insincerity. He paints as only the true artist can—to please himself. Essentially decorative in feeling, though not necessarily so in intention, his composition is consistently rhythmic and complete in its design. He has a fine sense of color value, which, at times, includes a dramatic note, but never superficially or at the expense of the whole.

"No one who is interested in art, as art, can afford to miss this exhibition. But as most of his subjects include nude figures we feel it is our duty to warn inhibited, sex-starved ladies from outlying districts not to venture across the bay during the course of the exhibition. Morbid curiosity might lure them into the Duncan exhibition and no good could come of that."

The last is a reference to the Oakland mess, as told in the last number of THE ART DIGEST.

## "Know Cincinnati Art"

"Know Cincinnati" week in that city brought out a generous recognition of the arts as part of the community's life, according to Mary L. Alexander in the *Enquirer*. The Cincinnati Art Club took charge of the window displays, and the windows of the Traxel Galleries and the Closson Company especially were utilized.

The artists showing were William P. McDonald, of the Rookwood Pottery; Martin Retig, Cincinnati's well known flower painter; Richard Busebaum, of the Valley of the Moon; Dr. Martin Fischer, of the Cincinnati Medical College; William Wiessler, of the Cincinnati Art Academy; Paul Ashbrook, of the Ohio Mechanics Institute; John Rettig, famous for his Dutch genre, and the great master, Duveneck, who was represented by a portrait of his brother Charles; John Weis, H. H. Wessel, Frank Myers, of the faculty of the Cincinnati Art Academy; John Dee Wareham, of the Rookwood Pottery; Reginald Grooms, of the Cincinnati University; Jacob Kunz and George Debereinder.

## Color in Architecture

More than 150,000 persons attended the Architectural and Allied Arts Exposition in New York. The papers devoted much space to the "color in architecture" displays, and the *Herald Tribune* said that officials of the exposition expressed pleasure over the interest shown in this feature and the support promised for experiments.

From this statement it may be inferred that some of the financiers of real estate have become interested.

## Clivette

Clivette, who "arrived" at the age of 17 with his exhibition at the New Gallery, New York, has published a six-page yellow leaflet in which he attacks almost everything in the realm of art. Nine-tenths of it cannot be quoted by THE ART DIGEST out of respect for the susceptibilities of its readers. Even the title must not be named.

Clivette was announced in the New Gallery's yellow broadside as a former showman, magician, cattle rustler, horse thief and Baron Munchausen. To astonish is his passion with him. Whether he takes his yellow leaflet seriously, who can tell? Following are a few extracts from some of its mildest pronouncements:

"Not one thing in the world that is of any use or worth doing can be taught! Inspiration is everything."

"Art is individual expression. Two men have never yet, and never will, produce a piece of art. What 'they' produce is a product—not art."

"The big names in American art, with the exception of a couple of illustrators or so, are simply buckeye painters."

"Raphael used concubines for models and turned them into saints to please the populace. He had dozens of assistants stenciling them on the domes of cathedrals, and after four centuries of smoke, dust and dirt they look 'mellow' and beautiful, because they are all but obliterated."

"There is no finish to Eternity. Anything that looks finished is a commercial stunt for the foolish."

"Technically the Old Dutch were great painters—they could all lay paint. In taste they were sadly lacking—they lacked imagination."

"Take a slant at the big museums of this country and notice the hanging, to say nothing of the framing of the 'masterpieces.' The frames are turned out by the million, poured into mechanical moulds and made to fit landscape, portrait and marine. Fitting to the subject is never considered."

"The unknowing public drag their pinchfeet along the cork and cobble floors of badly hung galleries and look pained, bored and stupid."

"There is a spirit in color. There is a spirit in light and shade. There is a spirit in space. Light permeates the atmosphere, striking objects. Atmosphere is one thing—light is another. Strike a balance throughout the series—and spirituality is the result. Those that are spiritually gifted will detect the spirit."

The above are the mildest portions of the tract. It attacks Judaism, Christianity, capitalism, the old masters, the critics, academicians, and art itself, for it says, "A good satirist could write the history of art in one word—'rot'." All of this in language that is vituperative.

"This broadside," comments Francis Zeigler in the Philadelphia *Record*, "may be a hoax, or possibly the product of a diseased mind. If written by Merton Clivette, it is hard to understand, because Clivette, after years of obscurity, is enjoying artistic and monetary success in New York at the present writing. If this jeremiad is his, one can only conclude that he has an odd way of reacting toward prosperity."



# The Years Have Toned Down Germany's Terrible War Artist

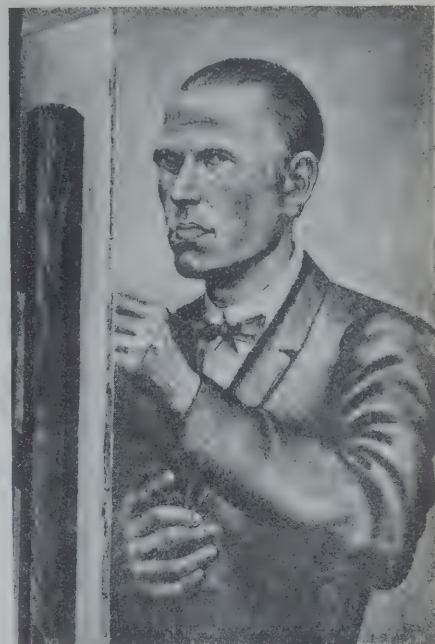


Self-Portrait (1913), by Otto Dix.

What a difference do the passing years bring! There is the case of Otto Dix, unflinching German realist, whose horrible pictures of the war sent the cold shivers up and down the spine of the world. In the

year 1913 he painted a portrait of himself, reproduced herewith, and anyone looking at it can see that the artist was a man who would not hesitate to lay bare the most hideous phases of the great conflict. But last year he painted himself again, as shown in the reproduction at the right, and this time we have the artist who could portray merely social poignancies. He now appears as a trenchant but not too terrible social vivisectionist.

The Kestner Society of Hanover recently arranged an exhibition of Dix's work. He is recognized as Germany's leading Expressionist artist. "Intrepid frankness, which tries to bring his art into the formula of the strongest realism," says the *Hannoversche Kurier*, "is even today remarkable in this artist. In thinking of Otto Dix one involuntarily sees his horrible pictures of the war in its most appalling phases, for instance the pictures of the trench and the map with his war etchings. But the later Dix, the Dix of today, has freed himself of these chaotic objectivities. His style has become finer and goes into the smallest details without prejudicing the effect of the total composition. This return to a masterly handled reality, which closely reminds



Self-Portrait (1926), by Otto Dix.

one of the Dutch realists, is the most outstanding factor of the present exhibition."

## "Patient Merit"

If you were a poor multi-millionaire whose hobby was art, and if you had proved your connoisseurship by giving the museum of your home city a marvelous collection of twenty-two masterpieces by your country's most famous painter, which you had selected yourself; and if you had taken up painting at your spare hours and grown to love it, it was undecided as to whether you were a real artist or not; and if, under an assumed name, you had entered a picture in a big exhibition, and anxiously waited to see if it were accepted by the art loving public, and if, after waiting and waiting and waiting, you had dropped around at the museum one day and found a nice check made out to your assumed name, wouldn't it be—in the language of the *New York Herald Tribune's* cartoonist—a "grand and glorious feeling"? This is how the *Associated Press* told the story:

The mystery of a flashing landscape called "And Then It Rained" has been solved by the Art Institute of Chicago. And the story was added to the many tales of human interest which creep up from time to time in the vaulted halls of the building.

Karl Ruble, the records show, painted "And Then It Rained." He submitted the canvas to the jury selecting the annual exhibition of Chicago artists. Eleven hundred canvases were offered and the jury selected '69. "And Then It Rained" was among the favored few.

A woman's club chose "And Then It Rained" for purchase. The painting brought \$400. But Karl Ruble, certainly a struggling artist to whom \$400 would look mighty good, could not be found. The address he had given was fictitious, so the Art Institute was left with a \$400 check and an annoying mystery.

Edward B. Butler, Chicago millionaire and a trustee of the institute, came to see the Chicago artists' paintings.

"I believe you had a canvas here," he said to the custodian, "called 'And Then It Rained.' Karl Ruble painted it."

"Yes," replied the attendant, excitedly. "We are looking for Mr. Ruble. We have \$400 for him. Perhaps you know him."

"I am Karl Ruble," said Mr. Butler.

He explained that he had wanted to do something "on his own." He wanted "And Then It Rained" to stand on its own merits.

Mr. Butler has followed painting as an avocation for years. His specialty is landscape work, and he goes to California and the Berkshire hills for subjects.

He presented the Art Institute with the George Inness collection of twenty-two paintings, said to be the finest collection in America of the works of the great landscape artist. Several canvases of the twenty-two are conservatively valued at \$25,00 each.

## Color Scheme for Trolleys

Word comes to the *Christian Science Monitor* from Kansas City that R. A. Holland, director of the Art Institute there, and his colleagues on the Municipal Art Commission have, on invitation, worked out a color scheme for the trolley cars and buses that possesses "a high degree of visibility and is cheerful and artistic."

In a combination of orange, maroon and light tan, orange will be the most prominent, being the body color. Windows and doors are to be trimmed in tan, while a maroon stripe around the cars will "tie together" the other colors.

## Abdy for California Museum

Mr. Albert Bender has added to the Albert Bender Collection in the California Palace of the Legion of Honor, in San Francisco, Rowena Meeks Abdy's large water color, "The R. L. Stevenson House, Monterey."

## Mater Dolorosa

The question of who painted the "Mater Dolorosa" which has been newly acquired by the Musée Jacquemart-André in Paris and which was reproduced in THE ART DIGEST of January 15 is exciting considerable interest in French art circles. In a feuilleton of the *Journal des Debats*, M. Paul Fierens reiterates his earlier opinion that the painter was Roger van der Weyden and then discusses two other suppositions: one held by M. Louis Demonts to the effect that the picture is the work of Enguerrand Charenton, a 15th century artist of Avignon, and the other by M. Edouard Michel, who believes that the painting was done in the valley of the Rhone "by a painter influenced by Flemish productions and working between 1460 and 1490."

In some of the discussion reference has been made to the famous Pietà of Villeneuve—itself still unassigned. M. Fierens says that his first thought was to compare that with the newly debatable picture, but "no more today than before do we see the slightest relationship between the emaciated Virgin of Villeneuve, the linear style of the great composition, its astonishing technique, so vigorous, so 'modern,' and the 'Mater Dolorosa,' of which the face is more classic, the pathos more intimate, the modelling more minute."

One fact which M. Demonts brings out is that the "Mater Dolorosa" is painted on a panel of white wood, suggesting a southern origin, as the Flemish artists usually painted on oak. But M. Fierens continues to believe that the technique is decisively Flemish and that the panel of the Musée Jacquemart-André differs too radically from works of the Avignon school to belong to Charonton. And there the matter rests.



## Philadelphia Acquires a Gothic Treasure



"Scene of Courtly Life." French Tapestry (1490).

The tapestry above depicted, a "Scene of Courtly Life," is one of the new acquisitions of the Pennsylvania Museum, and is a feature of the comprehensive tapestry exhibition now being held there. This Gothic treasure was woven in Touraine, about the year 1490, and until lately was part of the Kaubach Collection in Vienna. It is of the same series as the set of six tapestries in the Cluny Museum in Paris.

Against a dark blue ground scattered with flowering plants stands a lady of the *moyen age* wearing a brocaded velvet-ermine-lined cloak that reveals only the upper portion of

her costume. A bird, perhaps a falcon, perches upon her left hand, and turns an inquiring eye toward the lord nearby who lightly touches the strings of his harp. Overhead another bird flutters amongst the fruit-laden branches of a tree. Pleasing in colour and poetic in theme, this tapestry must be counted as a possession of first importance on account of its early date, high quality and present splendid condition.

The exhibition, which covers tapestry weaving from the Gothic period through the Renaissance to the time of Burne-Jones and William Morris, will be open until April 1.

### New Galleries for Chicago

The O'Brien Art Galleries in Chicago will move into a new home on May 1 at 673 North Michigan avenue, and the quarters are described by the *Post* as being the finest in Chicago. They are in a remodeled building which recently was awarded a gold medal. There will be a print room 75 feet long and this, through an arch, will open into a series of five art galleries—a main gallery with an 18-foot ceiling flanked on

either side by two main-floor and two mezzanine exhibition rooms.

### Martinez Coming with Show

Alfredo Ramos Martinez, Mexican painter, exhibited in Madrid a group of drawings and oil paintings by artists of the schools he established to foster the artistic tastes of Mexican children. He then took his exhibition to Paris and Berlin, and will soon visit New York with it.

## The Critic's Trials

"There are two kinds of criticism: one good, the other bad," remarked a famous painter. 'One likes my work, the other doesn't.' It is perhaps natural for the oversensitive worker in the arts to become enraged at any slight word or phrase that in the moment is regarded as too uncomplimentary," writes Harley Perkins in the *Boston Transcript*.

"We'll get him fired if he doesn't write the way we want him to," is the oft repeated retaliatory remark. There may be secret meetings, planning of a vendetta. There have been famous cases where such movements have operated like boomerangs, at the expense and discredit of the instigators.

"The sophisticated editor of a well-known publication on the arts, who is succeeding financially where others have failed, says 'We have on hand at all times three forms of criticism, which with slight variation we use for all occasions—each is complimentary.' There are two French publications which are successful financially, reprinting laudatory reviews written and paid for by the reviewed. It caters to an American clientele. Is it small wonder that art criticism in this country is at low ebb?

"The saying that every knock is a boost is often proved true and while a polite summary of a show may answer for the occasion it really does nothing for the artist, neither stirring him to added achievement nor acting as a tocsin to make his friends rally to his support, as so often an adverse criticism operating upon the perversity of human nature has actually done.

"It can be conceived that critics have their difficulties, especially if connected with a newspaper and the job calls for the stiff routine of daily appearance throughout the year. The writer will in that case probably be very content to regard himself in the light of mere reviewer, hoping in more fortunate moments to attain to the holy realm of true criticism.

"In the meantime he will go on fearlessly undaunted in the face of passing storms. Possibly he may even quote a saying by Lincoln, who saw beyond the immediacy of a moment. 'If I were to try to read, much less answer, all the attacks made on me this shop might as well be closed for any other business. I do the best I know how—the best I can; and I mean to keep on doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference.'"

### The Artist Got Angry

George D. Bremmer, a young Baltimore artist, has sued the Publicity Engravers, Inc., because of changes which he alleges were made in a portrait of a fisherman he left in their custody. He says some "white cotton whiskers" were added, and a pipe stuck in the fisherman's mouth. The picture had been exhibited at the All-Baltimore show at the Art Museum.

### Lincoln Statue for Oregon

A bronze statue of Abraham Lincoln by George Fite Waters has been cast near Paris and will be sent to Portland, Ore., where it will be erected as the gift of Dr. Henry Waldo Coe.



# A CERTIFICATE of SERVICE in the CAUSE of ART

## LIFE PATRON'S CERTIFICATE THE ART DIGEST

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*The Editor of THE ART DIGEST desires to marshal those who believe in its ideals and its mission, and can afford to join in its work, into two classes, as follows:*

- I.—**LIFE PATRONS**, who send \$25.00 to subscribe (or renew their subscriptions) **FOR LIFE**.
- II.—**SUSTAINING PATRONS**, who send \$5.00 to subscribe (or renew their subscriptions) **FOR FIVE YEARS**.

THIS magazine belongs to its readers. It represents their aspirations, and their love for the finest things in life. It has met with a remarkable initial success because those who have come in contact with it have realized its honesty, its ideal, and its value as a source of information and inspiration in the domain of art. They have recognized its service to themselves and, above all, its potential usefulness in kindling and developing the spirit of art among the American people. They have understood the dream of its founder, whose vision was a magazine that would do a significant service in promoting the aesthetic side of American life.

The response it has met has proved that the time was ripe for the coming of THE ART DIGEST. America is now ready to make itself culturally worthy of the world leadership which economics and a world cataclysm have thrust upon it. And THE ART DIGEST, free from the faintest trace of commercialism (which has been the bane of art journalism), offers a means whereby the whole art

world, and all who have the least interest in art, may be brought together into a cohesive whole (each section understanding the aims and achievements of the other)—an end accomplished by setting before the readers without prejudice a *compendium of the art news and opinion of the world*.

If THE ART DIGEST were doctrinaire or technical, it could not accomplish its mission. Instead, it seeks simply to be informative, arresting and inspiring—to appeal, at the same time, to the most sophisticated art lover and to the person who is only beginning to notice art and whose mild interest may be developed into enthusiasm and love.

*An axe upon a hook does not chop wood. Paint in a tube does not sing a lyric of beauty. A pen unless it be in a human hand cannot write a poem.* THE ART DIGEST, *unless it is disseminated to the fullest, cannot accomplish its mission in developing art appreciation in America.*

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In view of the fact that the subscription rate of THE ART DIGEST will soon be \$2.00 a year, your investment will be profitable both to the cause of art and to yourself, if you are one of those who have found the magazine almost indispensable.

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The names of its LIFE PATRONS and SUSTAINING PATRONS will be printed in THE ART DIGEST, unless otherwise requested.

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## Arts and Crafts

The thirtieth anniversary of America's great Society of Arts and Crafts, which has its home in Boston, but whose membership is distributed throughout the nation, is being celebrated in that city, where ample space has been provided at the Museum of Fine Arts. The *Bulletin* of the society asserts its belief that the show is "a true index to American handicraft today," and the art critics agree. "In planning this exhibition," says the *Bulletin*, "it was the aim of the society to show the true status of handicraft in this country. The collection has therefore not been made up of objects intended only for exhibition purposes, but rather, of representative craftwork designed to meet the requirements of homes, churches and public buildings.

"Never before have we had so good an opportunity to see such varied and interesting displays of metalwork, particularly of silver and jewelry, of pottery, porcelain and stoneware, of decorated textiles, leatherwork, bookbindings, weaving, needlework, and so on through many crafts. Almost without exception the workmanship is of a high order, and while the tendency in design is toward the conservative, pure reproduction seems a thing of the part.

"The exhibit of handwrought jewelry makes one of the important displays, both from the standpoint of workmanship and originality in design.

"In domestic silver, there are many entries and some stimulating departures from the Colonial models which have inspired much of the American silver since the revival of the craft early in this century. There has been a large increase in the number of silversmiths within recent years, and today much more good silver is being made than formerly.

"A similar departure from the Colonial models is evident in the display of pewter, particularly in the fluted bowls by Lester H. Vaughan and platters by Porter Blanchard.

"The large pottery exhibit shows interesting developments in modeling and glazing by individual potters, and some especially commendable work by Arthur E. Baggs, Carl Walters, and the Cowan Pottery Studio. Mrs. Adelaide Alsop Robineau's true porcelains and stoneware is one of the outstanding features of the exhibition, not only because she stands practically alone in America in the field of porcelain and stoneware, but because she is both a creative artist and a skilled craftsman.

"The successful application of the processes of block-printing and batik-dyeing to wallhangings is shown in examples by Lydia Bush-Brown, Lucy Wallace, C. S. Todd, Mrs. Elizabeth Stoddard, Gilbert Fletcher, William Crary and others. Such hangings are well adapted to the modern home because they are colourful, and they give a sense of space to the rooms in which they are hung. The most successful effects are seen in those hangings where the designs are confined to one plane.

"While much interest centers around the objects of a personal or practical nature, the exhibition by no means lacks larger and more elaborate examples of fine handicraft. A baptismal font exhibited through the courtesy of the Detroit Institute of Arts was made by the combined work of three members of this society; James T. Woolley executed the silverwork, Elizabeth Copeland

the enamels, and the sculptured portions were modeled by I. Kirchmayer, the whole having been made from a design by Cram and Ferguson, architects. George E. Germer exhibits a silver-gilt censer, a ciborium of chased *repoussé* design, and a number of other splendid ecclesiastical pieces. Elizabeth Copeland's enamel boxes of heavily wrought silver studded with opaque enamels are noteworthy. Arthur J. Stone's vase with gold Damascene work, his richly ornamented cross and candlesticks, a copper bowl with chiseled *repoussé* work and silver applied motives suggest the range of the larger pieces.

"One entire room is devoted to stained-glass windows, medallions, and cartoons. Particular interest attaches to this exhibit because it is the first time the society has presented a display of stained glass. In 1907 there was little American stained glass being made. This representative collection offered by Charles J. Connick; Reynolds, Francis and Rohnstock; Wright Goodhue; Earl Sanborn; Orin and Frances Skinner; Henry Twardzik; Margaret Redmond and others provides an excellent opportunity to see the characteristic style of glass that has been developed in America within the past twenty years."

F. W. Coburn in the *Boston Herald* held that the exhibition encouraged "the belief in the ability of at least a few craftsmen in this age to do as good work, as artistic in conception and execution, as has ever been done anywhere," and Harley Perkins in the *Transcript* found that it had "color and variety, plus an echo of the fine arts and a large measure of popular appeal."

Aside from Boston, perhaps a greater interest in craftwork exists in Detroit than in any other American city, and the exhibition will be taken to the Art Institute there for the month of April. Other cities asked for the collection, but it could not be kept together.

The craftsmen in charge of the various departments are: Ecclesiastical work, F. E. Cleveland; block prints, Harold Haven Brown; metal work, George J. Hunt; jewelry, Frank Gardner Hale; painted decoration, Miss Mary C. Hardy; pottery and porcelain, George C. Greener; printed and dyed textiles, Mrs. Grace Ripley de Lancey; printing, Henry Lewis Johnson; needlework, Mrs. Grace Mansfield; illuminations and design, Miss Amy Sacker; stained glass, Charles J. Connick; bookbinding, Miss Mary Crease Sears; basketry, Mrs. John Timlin; leather work, Mrs. Miriam P. Pearce; weaving, Mrs. F. S. Kershaw; photography, W. H. C. Pillsbury.

### Art by Seventy-Five Doctors

The physicians and surgeons of America have found a serious avocation in art, if one may judge by what the papers say of their first exhibition at the Academy of Medicine, New York. There are 300 exhibits by 75 doctors from all parts of the country, ranging from the sculpture of Dr. R. Tait McKenzie, of Philadelphia, to marquetry and hand-wrought jewelry. Larger exhibitions are forecast for the future.

### Baltimore Gets a Stuart

The Baltimore Museum of Art, according to the *Sun*, has acquired a typical Gilbert Stuart, a portrait of Robert Gilmore, painted in Baltimore in 1804. It was obtained from descendants of the sitter, in Baltimore,

## Anecdotes

Forbes Watson on his page in the *New York World* tells three anecdotes about the careless rich—two harking back to the old days when it was easy for a dishonest dealer to sell a Barbizon fake, and one of these latter days when millionaires' wives succumb to the strange talk of the "decorator." The first two are as follows:

"The director of the O'Brien Galleries in Chicago is responsible for the story of the gentleman who, suddenly become affluent, telephoned as follows: 'Is this the O'Brien Galleries? Well, I'd like to have you send up a man to measure the house for pictures. The mate to this story has come down from the late James J. Hill. He told it about a prosperous lumberman. After dining at Mr. Hill's house in St. Paul and admiring Mr. Hill's Corots the man who had cleared down the forests for gold telegraphed New York for the immediate delivery of a 'dining-room-full of Corots.' The command was promptly obeyed and a roomful of Corots arrived and were duly placed in the rich lumber owner's Pullman interior. Mr. Hill was promptly invited to dinner. Astonished, he asked questions which were answered imperturbably.

"Well, I liked your Corots, Jim, so telegraphed down to New York to get me a roomful."

"But they are not by Corot," protested Mr. Hill.

"Oh, hell, Jim, they look just like yours. What's the difference you painted 'em?"

And here is the new story, in which Mr. Watson quotes what he himself heard a decorator say to a western woman who had summoned that functionary to put "class" into a Park Avenue apartment. The decorator said:

"My dear lady, you simply can't have color, it's quite out. I have the most marvelous ideas for a pale room, a hint of silver, with the palest possible mauve. And what do you say to a single Marie Laurencin or a white nude by Foujita? If you can meet me in Paris next month I'll show you some rooms that are really smart and just what you simply must have."

These stories are matched by the old one from San Francisco, where an art dealer was commissioned to fill a millionaire's home with paintings. A week afterward he was called to the telephone and ordered to remove all of them. The millionaire said:

"You have a lot of nerve! Why, my daughter says everyone of those pictures is a second hand!"

### Proper Men

The great exhibition of Flemish and Belgian art in London has provoked the *Tailor and Cutter* there to bemoan the passing of proper clothes for men. The handsome encaused nether limbs of the men portrayed by Van Dyck and Rubens led the periodical to say:

"The breeches of the Van Dyck period followed the natural line of the leg and are infinitely preferable to the plus fours and riding breeches of today. A bowler hat is a poor substitute for a dashing plume, and our starched collars look very mean compared with the wide lace frills of Stuart days."



## A Lucas Dream

E. V. Lucas, gentle English humorist and passionate admirer of old masters, has been having a dream, which he describes in his column headed "A Wanderer's Notebook" in the London *Sunday Times*. His dream is no less ambitious than wild, and comprehends having entry to all the old houses throughout England and the continent to search for unknown art treasures.

"When passing in old towns the comfortable Georgian residences," he says, "or, in the country, the gentlemen's places standing back from the road among their trees, wonder what masterpieces might be hanging on their walls, and long for the right to enter. Similarly in France, how interesting it would be if those shuttered chateaux could be explored; and, in Amsterdam, the grave mansions on the older canals, where some of the lost Vermeers may still be hiding.

"I can think of few more amusing occupations than, armed with a search-warrant, whether in town or country, in England or abroad, to go through the rooms and attics of these houses on the quest for treasure; not to take it away, but merely for the fun, first of finding, and then of appreciating it. Nor should the seeker be much resented, for very few people know the value of what they have got, and this would be a means of enlightenment.

"But in default of a search warrant, how could one effect an entrance? It is not a case where the act of laying the cards on the table is likely to be of avail. The papers are nowadays so full of burglaries that one would have a poor chance if one rang and sent up the message that one was interested in furniture, pictures, books, and decoration, and would like to see what the owner had got. It is then that the portcullis of the Englishman's castle would descend with a bang. We must, therefore, confine our examination of other people's houses to those to which we are invited."

After half a column of reminiscence, Mr. Lucas comes to this:

"The most beautiful desk I ever saw was at a dealer's in the Rue de Berri; it had been made by two famous French cabinet-makers as a wedding present for Marie Antoinette. I did not covet it for myself, for it was too small, too precious; but the craft of it, the perfection of workmanship, the inexhaustibility of its devices and secrets, would have made it a joy forever and would have signally enriched any boudoir. I wonder where it is now. In somebody else's house, no doubt, and most probably an American's. I have been in Mr. Widener's mansion, near Philadelphia, but I was shown only the picture gallery, where the Rembrandts are and the Vermeers. Likely enough, this desk was in the drawing-room. Or it may have been at Mrs. Frick's, where there is a room with Fragonard panels that would just suit it.

"But when we come to American millionaire collectors, we leave the domain of other people's houses. Theirs are not houses, they are palaces with such treasures as ordinary covetousness cannot keep up with. One must leave that sin (which to my uninstructed and non-theological mind has always seemed out of place in the decalogue: too deeply implanted in human nature to be worth troubling about) on the door-mat, just as one does in visiting the British Museum or the National Gallery."

## Gifts to Detroit Turn Out to Be Palmas



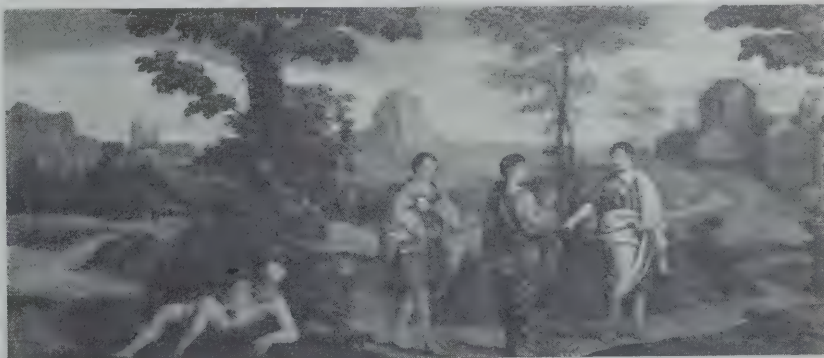
"The Sacrifice of Noah," by Palma Vecchio.

Two paintings recently given to the Detroit Institute of Arts by Colin Agnew as the work of Cariani have turned out to be examples of the art of the Venetian master, Palma Vecchio (1480-1528).

"Our pictures," says the Institute's *Bulletin*, "show the painter at the height of his art. We see on one of them Noah in his household preparing a sacrifice to the God who had rescued them. The ark can be seen in the background and to the right the receding waters. Birds are singing and cattle are grazing happily in the fresh green of the meadows. The other painting gives the story of the aged Noah who, drunk with new wine, has fallen asleep under the tree and is found by his sons. There is the farmhouse he has built, and in the background some ruins of castles telling of the devastating catastrophe which has swept over the country. The arrangement of the whole composition, as well as the

details, into clearly defined planes, the types of the figures (especially the women), the characterization of the landscape, the drawing of the trees, and finally the whole coloring, are identical with the most clearly authenticated works by Palma from 1512 to 1515."

Concerning Venetian painting the Institute's *Bulletin* says: "In spite of many influences from other schools, the painting of Venice always remained greatly different from that of other Italian art centers. It is more 'picturesque' in the proper sense of the word than any other painting of Italy. Nowhere in Italy did the sense of opulence and delicacy of color develop to such an extent as in Venice. It is as though the colored glow of the Orient, whose most precious products the ships of Venice carried to the West, had condensed with the shimmering haze of the lagoons into the palettes of the Venetian painters."



"The Drunkenness of Noah," by Palma Vecchio.

## A Roman Matron

[Concluded from page 1]

true Roman work in spirit and execution—and one of the most remarkable amongst the recent acquisitions in the field of ancient Roman art.

"The nobility of aspect, the majesty of the figure, and the modesty of deportment—the three capital virtues of the Roman matron—have attained, by the chisel of the artist, their most perfect expression in this statue. It was a complete memorial portrait, certainly made on commission for some aristocratic family of the Middle Empire, to be placed in front of its (still undiscovered) tomb on the Via Appia. Further excavation will perhaps bring to light the sepulchral monument itself, and reveal to us through its inscriptions the name of the patrician lady."

## A Don Quixote Monument

A monument to Don Quixote is being erected in Tobosco, Spain. The project is by the famous sculptor, Manuel Garcia Gonzalez. The work is to be placed on the serene fields of La Mancha, according to *El Nuevo Mundo*, not only as homage to Cervantes and his glorious character, but as a symbol—the symbol of the Ideal, of the Impossible, of Fancy. A figure of a woman—the magnet towards which the dreams of the Hidalgo were drawn—is to top the monument.

"Dulcinea," says the sculptor, "up in the heights, on the plains of La Mancha, will personify 'quixotism'."

## Zubiarre Show in Madrid

In Madrid at the Circulo de Bellas Artes, an exhibition is being held of paintings by the Basque, Valentin Zubiaurre.



## Rousseau Farce

The Spanish critic, Gomez de la Mata, writing in *La Esfera*, of Madrid, bitterly attacks the Rousseau craze, which he calls foolish and pitiful. He says:

During the week Henri Rousseau worked for his living, and on Sundays he worked, too; but on Sundays he worked at his art, and this work was like a rest to him, it comforted him better than any repose. The son of workmen, and a workman himself, it has never been discovered when, nor why, he began to paint; in fact, hardly anything about his humble and sad life can be found out; in reality he painted as the birds sing and as children laugh; his paintings being at the utmost the songs of a night-ingle or the laughter of a childish adult.

As regards his sentimental biography, there is also very little data; it seems that he was married twice, was twice a widower; then a Polish girl, of whom no other details are known, crossed the path of his heart, and at the eleventh hour a fifty-four-year-old woman by the name of Leoncia flirted with the old painter for no other purpose than to make fun of her lover. In this she followed the general trend. As a matter of fact, no one even took pains to make concrete notes on such an absurd per-

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son. It is therefore not known whether he did or did not make a trip to Mexico, and while some people inform us that his exotic landscapes constitute memories of a sojourn there, there are those who say that he composed his impressions in the zoological gardens, inspired by hot-house ferns and caged tigers.

His life is only dimly discerned after his fortieth year, when he started to give violin lessons, and to paint to his heart's desire. It is then that he organized his receptions in his Plaisance studio, issuing invitations decorated by his own hand, for concerts given by his pupils and himself, for besides being a painter he was likewise a poet and composer. In these receptions were to be found many illustrious people who rushed to swallow the wine, cakes and fruit offered by the unfortunate man. Soon he began to acquire a burlesque fame among artists who lived on "Papa" Rousseau for about twenty-five years. Finally, one day in 1910, the poor dummy of his acquaintances—one cannot call them friends—died in a hospital cot, miserable and alone.

The farce continues after his death. He is proclaimed a genius; dealers acquire his canvases at a minimum price, on the chance of the truth of this report; some unbalanced brains admire him; the critics, if they do not praise, keep silent. And here we find the half-crazy Rousseau converted into the glory of an epoch crazier, no doubt, than himself.

Recently an art gallery installed in the very center of Paris an exhibition of the works of Rousseau. The public, unsuspecting, could not come out of its astonishment on viewing the paintings. Was this a joke? Yes, it is a joke which has lasted too long and which should leave the dead in peace. After all, the jokers find the joke turned on themselves, because the painter who was "discovered" for amusement can, at least, give lessons in ingenuousness to the painters who flaunt a false ingenuousness.

How can one qualify his paintings? Many of us will classify them as touching: portraits of persons in holiday attire, rigid and grouped like the figures before the lens of a cheap photographer; displaying the inexperience of a clumsy brush; virgin forests of a picture-book America or Africa; dusty perspectives where the Eiffel tower glances over the roof of a shop; serpentine paths traversed by little clay figures; among all these there stands out one composition—sublime because of its candor—in which two young people offer to each other symbolic bouquets beneath the figures of their ancestors, whose faces emerge from clouds.

Every picture is crying out for the peaceful atmosphere of a country hearth. Can this be a joke? To tell the truth, we, who search the spiritual palpitation in art, will not dare to mock the stammerings which represent the dreams of a poor man.

### Arts Council of New York

The design section of the newly formed Arts Council of New York City has chosen Harvey Wiley Corbett as chairman and Florence N. Levy as director and named an advisory board consisting of Alon Bement, C. Paul Jennewein, George K. Gombarts, Hardings Scholle and Leon Dabo. A series of lectures by Gerrit A. Beneker on "Art in the Day's Work" has reached nearly 6,000 persons.

## Bombast

The case of Constantin Brancusi's sculptures, which the New York customs authorities declared were dutiable at 40 per cent because they were not art, has been appealed and will be carried to Washington, if necessary.

Harley Perkins, critic of the Boston *Transcript*, in writing of the case, side against the government, as everyone connected with art must do, but thinks that the decision may clear the air of some verbiage.

"Bombast has been used in all ages to support individual claims," he asserts, "not the least famous exponent being the Florentine Benvenuto Cellini.

"Remarkable indeed are the phrases that have come into current use in reference to the arts. 'Plastic expression,' 'plastic unity' and 'plastic form' have suddenly made frequent appearance in print as though their opposite, literalism, had previously been the sole artistic goal. By way of variation some bright individual has recently, in calm and superb tones, referred to 'the rhythmic symmetry of plastic space.'

"Undoubtedly our arts have become decidedly self conscious, removed to a degree from actual experience; while a horde of writers wishing to pose as intellectuals have flooded the public, the major part of which has apparently no idea about art, with erudite sounding tirades that give little or no residue when sifted."

### He Joins His Vogue

In its 15th November number THE ART DIGEST recorded the death of Joseph Clark, R. A., who sprang to fame in 1857 when he exhibited "The Sick Child" at the Royal Academy, a picture which every one of the older generation has seen reproduced. Now there must be printed the news of the passing of Sir Luke Fildes, aged 84, who did "The Doctor," now in the Tate Gallery, London. Like Clark's "The Sick Child," it was Fildes' "Casual Ward," shown in the Royal Academy in 1874, that first brought him fame. The Anglo-Saxon, in his gamut of change, then dearly loved that which was sad.

Fildes was a friend of Dickens. While engaged in illustrating "Edwin Drood," the novelist is said to have imparted to him the secret of the murder mystery, but he never divulged it, and the unfinished novel remains a mystery. He painted "The Empty Chair," the memorial to Dickens at Gads Hill. He was a painter of kings, besides, for he did the state portraits of King Edward (1902), Queen Alexandra (1905), and the state portrait of King George (1912).

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# A Treatise on the New Art Education



Making Costumes, Carson College, Flourtown, Pa. Courtesy of Progressive Education Association.

As part of the movement in the art education of children to develop the creative spirit in the pupil and let technique grow out of that rather than to impart technique as an arbitrary thing—a movement which has already gained decided impetus in Europe and especially in Vienna—*Progressive Education*, of Washington, D. C., last spring published a special edition which carried articles by twelve well known American art educators and was illustrated with 110 reproductions, 45 in color and 65 in black and white. So great has been the demand for this treatise that it has now been brought out by the Progressive Education Association as a book.

The foreword written by the volume's editor, Gertrude Hartman, gives the reader a good idea of this movement, which is taught with so much of possibility for the creation and appreciation of art in America. She says:

"The type of art teaching generally prevailing in schools aims at perfection of technique. There are innumerable systems of special methods—even graded lessons! Within recent years, however, as a by-product of the new educational attitude toward

childhood, which aims to conserve and develop the precious natural qualities of individuality, it has been discovered that children, when granted opportunity to express themselves in various art media, frequently produce, with little or no instruction, results of recognizable art value. Most of their productions are accepted as part of the day's work and are eventually lost.

"This volume is an attempt to give some idea of the types of creative art being produced in schools scattered all over the United States. It is not a special selection of the creations of unusually gifted children collected over a long period, but is representative of regular day to day work. A number of schools simply sent in what they had on hand. What is here assembled, ranging all the way from the earliest kindergarten to high-school work, seems ample evidence of the latent talent dormant in the ordinary child.

"The discerning reader will discover in the articles, written by teachers doing this type of work, a healthy divergence of opinion and an interesting variety in approach. Underneath all, however, is an unshakable belief in the creative ability of children."

The leading article, "The Creative Spirit and Its Significance for Education," is by

## Cuba Plans a Salon

The new Cuban director of fine arts, Dr. Hernandez Giro, in an interview in *El Diario de la Marina*, told of his plans. "In connection with the expositions to be held in Havana during the next Pan-American Congress in 1928," he said, "a special arts building will be erected, with skylights. This will have sufficient grounds around it so that studios may be added later on, and a school definitely established, reserving the central structure for exhibitions.

"It will be well if we can hold an official salon every year in which the state, by means of prizes, will obtain works to enrich a truly national museum."

Hughes Mearns. The other contributors are Frederick G. Monser, L. Young Corthers, Willy Levin, Peppino Mangravite, Florence E. House, Elizabeth Byrne Ferm, Lucy Sprague Mitchell, Florence Cane, Margaret Naumburg, Ellen W. Steele, and Helen Ericson.

Theory and philosophy are blended with experience and school room anecdote in the articles, several of which are as fascinating as a short story, and the illustrations are intensely interesting. There are even some abstractions. "The Sound of a Brass Band," done by an 11-year-old pupil of the Keith School, Rockford, Ill., and reproduced in color, might be singled out for admiration if hung at an exhibition by the Independents.

[*Creative Expression Through Art*; 194 pages; Progressive Education Association, 10 Jackson Place, Washington, D. C.; \$1.50.]

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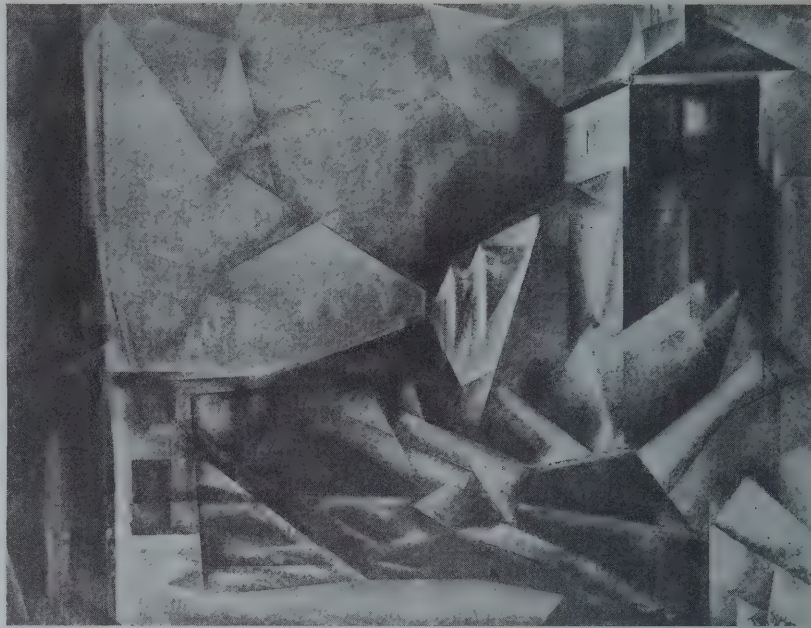
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## Mrs. Harriman's Multi-National Points to "Internationalism"



"Betty," by Randall Davey (American)



"Hammerstadt," by Lyonel Feininger (German).

New York is now seeing Mrs. E. H. Harriman's Multi-National Art Exhibition, an institution which, under the guidance of Marius de Zayas, tours the art centers of the world, changing its pictures so that no capital gets the same display a second time. It started as a Tri-National, but to France, England and America have been added Germany, Mexico and Switzerland. When the present show ends at the Grand Central Galleries, the collection will be sent for a mid-May opening in Madrid and later one in Rome.

The New York critics found the exhibition international in more ways than one—they found that art itself has become international, if the works selected reflect true tendencies, which some dispute because it tends strongly toward Modernism.

"The *raison d'être* in assembling the exhibition," says the *Brooklyn Eagle*, "was the belief that art is a great internationalizer; that it can do much towards bringing about mutual understanding between nations and so act as a valuable corollary to world courts and peace conferences. Judging from the present collection, the world is well on its way to universal peace, inasmuch as there is great similarity of viewpoint expressed both as to subject matter and manner of presenting it. Apparently barriers of thought are rapidly being razed. And were it not for the catalogue it would be difficult in many cases to tell to which nation some of the lesser known painters belong.

"Clive Bell, the well known English critic, makes the following statement in

regard to the purposes of the exhibition in his foreword to the catalogue: 'National characteristics when they manifest themselves inevitably and unintentionally become a national style; national characteristics deliberately assumed become a patriotic pose. It is the former, the national style, I take it, that you have come here to discover, to enjoy and to discuss, and I hope you will not be disappointed.' Frankly we are disappointed. National character is almost non-existent. There has been a definite bias followed in selecting the group—to prove that art is uniting under one banner, that of modern art, and modern art is interpreted as French art."

The *Times* notes the same leaven of internationalism, but says: "To say that the works shown are all of first merit or that they exhaustively illustrate the tendencies in art of their several countries obviously would be absurd. But they illustrate main currents of tendency; they have the sharp tang of timeliness; they are fearlessly assembled. Many of them, widely separated in origin, strikingly resemble each other. It seems quite clear that internationalism in art will come whether we do or do not invite it."

The *Post* comments on Mr. de Zayas' "unhampered choice with no necessity of including 'important' names or omitting disconcerting ones", but thinks the American section "might have been more broadly contemporary and included artists of many shades of esthetic opinions and procedure, rather than a rather evident underlining of a particular form of modern art expression with an academic canvas or so thrown in as a sop."

The *Sun* critic wrote: "The rooms are full of paintings that have a certain interest, but after a diligent search through the collection I can report none of them as being overpowering."

The critics gave short shrift to individual artists, and among the groups Mexico with its new proletarian school founded on aboriginalism came in for most comment, and praise.

## New York Season

Outside of Mrs. Harriman's Multi-National, the New York critics paid most attention in the last fortnight to Gaston Lachaise at Alfred Stieglitz's Intimate Gallery, to Stefan Hirsch at Bourgeois's, and to what was called a remarkable achievement by Eugene Speicher in a single portrait at Rehn's.

The *Sun* calls the Lachaise show "one of the outstanding exhibitions of the winter" and thinks the sculptor has been sadly neglected, his "personal sense of beauty" holding him back with some people because in a previous display "his Venus was fat; there is no getting away from the fact—she was large".

"The thought back of these carvings," says the *Sun*, "is severe, serious, almost solemn. The surface of many of them is in such brilliant brass that the suspicious spectator suspects himself in the presence of the paraphernalia of a hypnotic expert. Yet he would be a scary student indeed who could decide finally that there is any attempt here at sensationalism. The only sensation is the thrilling sense, to the amateur of discernment, of being face to face with vital works of art."

The *Post* critic wrote:

"In his figures one swelling contour flows imperceptibly into another swelling contour while the big rhythms endow the whole piece with a tremendous vitality and intensity of impression. Much of this intensity arises, doubtless, from the concentration gained through simplified surfaces, for Mr. Lachaise is freed from naturalistic detail or trivialities of any sort.

"In such beautiful sculptures as the 'Torso' or 'Seagull', both in alabaster, one sees harmonious sequence of planes and a fine equilibrium of mass. One is always conscious of the solid block of marble or alabaster from which a sculpture arises in such work as this in response to the artist's impulse with a rich, sensuous beauty of its

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own that gives its surfaces their alluring tactile quality."

The prevalence of alabaster and marble led the *Times* critic facetiously to refer to Mr. Lachaise as the "white hope" of American sculpture and regret that he was not admitted to the heavyweight tournament staged by Mr. Marland in the match for "The Pioneer Woman". Referring to official American sculpture as "genteelly fabricated in the safe and sterile flames of imitation," the critic says that "the creative health of Lachaise's sculpture seems a magical fountain in which that art is born again," later on referring to him as "that astonishingly rare creature, a pure sculptor."

\* \* \*

The sensational Speicher portrait, "John Hommel, Quarryman," is included in an exhibition forming "A Summary" of the season at the Rehn Galleries. In it the *Sun* says the artist excels himself, it being "far and away the best thing he has ever done." The type is "the rugged, simple, serious workman of the remote places in this country. Walt Whitman has put such a man in several of his poems. Indeed, this quarryman is not unlike Walt himself. It is destined to win the next prize at the Carnegie International and then to sink conveniently into the nearest public museum."

The Brooklyn *Eagle* also calls it the finest portrait Speicher has painted, and says it could take its place beside Eakins' "Thinker" or "Writing Master". The *World* hails it as the artist's greatest work, and says that "dignified, solidly constructed, apparently a good likeness, it is carried out with a fine sense of coherence and beautiful appreciation of textural qualities". The *Post* calls it a "monumental work" and says: "You would not be afraid to hang it by any painting lest its beauty or majestic quality might be diminished. It has a massive solidity of form in the seated figure, with its finely defined head and remarkable characterization; it has beauty of textures, and a bigness of design and handling that are unescapable." The *Christian Science Monitor* asserts the work "stands easily in that splendid company of portraits claiming the best masters of the golden age of European painting."

\* \* \*

There seems to be a peculiar static, or arrested, quality about Stefan Hirsch's paintings that caught the attention of most of the critics. Mr. Bourgeois in his introduction to the catalogue calls it "tension into the future, one of the main characteristics of this country," and says that Keyserling pointed it out in his "Travel Diary of a Philosopher," contrasting the Old World concept of "Being" with the American tendency of "Becoming." The *Sun*: "Mr. Hirsch's art is essentially decorative. His manner is cool, reserved and

somewhat aloof. His cities and landscapes have the air of having been recollected from dreams. They have the purity and clarity of color of things painted on porcelain or silk. Speaking of the study called 'Mill-town', Mr. Bourgeois says that it suggests a Sunday with all the factories at a standstill. It is Sunday in all of Mr. Hirsch's pictures. The downtown 'New York', which is lent by the Phillips Memorial Gallery, is less than that. It is a ghost of a Sunday. It is rather like the moment when everything stops, out of respect for the death of some great man or in memory of some great event. Mr. Bourgeois says these scenes, to him, are full of the potentiality for going on again. They hardly seem so to me. That particular New York and those particular steamboats never will start up again, but they are no less suggestive to the mind, for all that."

\* \* \*

"The art that wins all the usual prizes for Charles W. Hawthorne, N. A., is not deserted by him in the present exhibition of his paintings (those that have been awarded prizes and those more recent that will undoubtedly enjoy the same academic distinction) at the Grand Central Galleries," says the *Times*. "Those who liked 'The Captain, the Cook and the First Mate' will like Mr. Hawthorne's 'The Portuguese Gentleman', which is a later painting in his romantically realistic vein. There are also the usual nudes, little boys in blue and girls in rose, and portraits of personages."

### Tributes to Duret

With a nature so reserved, it is perhaps to be expected that comments on Théodore Duret, the great French art critic and interpreter of the Impressionists, should be slow in appearing after his death. As M. Florent Fels says in *Les Nouvelles Littéraires*: "A solitary, he despised everything that was official and he had little authority with the representatives of the Department of Fine Arts in France, but if the museum of modern art in Berlin, the Metropolitan Museum of New York, the national museums of Japan and Great Britain, contain incalculable riches of the French school, of Manet and Renoir, it is to the influence of Duret that they owe them; . . . critics and museum directors from all over the world took his advice."

His relation to the Impressionists, somewhat described in the summary of comment given in an earlier issue of THE ART DIGEST, is thus outlined by M. Louis Vauxcelles in *L'Art Vivant*: "Duret, in treating the Impressionists, stated and solved the problems which they raised, demonstrated that light was the essential theme of their paintings, and was the first to discover that their method would not be sufficient for Cézanne, who was going to reconstruct by synthesis the universe decomposed by their analysis. He felt it and he knew it. His clairvoyance became even divination."

### Modernist Auction in Paris

Paris has just had an auction sale of modernist art, that of the Marcel Norero collection, which was called a great success by the papers because paintings which were appraised at 184,000 francs realized 995,000 francs. Gauguin's portrait of the violoncellist Schneeklud brought 60,200 francs and a Matisse, "Young Girl with Bouquet," on academy board, 31,500.

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## Madrid's Art Center

"The new building to which the important Beaux Arts Circle, a society founded over forty years ago in Madrid under very modest circumstances, has just transferred its quarters, is destined to be one of the greatest artistic centers of the world, and certainly merits the attention of the public," says *La Esfera*. "Ample salons, wonderful views from its magnificent windows,—these and countless other beauties stir enthusiastic comment.

"It seems as if this newly-born Madrid, which has arisen from the ashes of the old one, had been awaiting this audacious architectural coup to feel the clear and affirmative idea of an absolute renaissance and transformation. All this has been told with eloquence by the various reproductions, newspaper articles, etc., but we now propose to deal with the collaboration of the artists in the interior and exterior decorations of their center, on which famous painters and sculptors have been working for a long time.

"Some of these decorations, which were either directly requested or selected in public contests, have already been placed in their respective positions; as, for instance, the beautiful ceilings of the first floor salons. These we owe to the fancy and good taste of Zaragoza. The exterior reliefs of Juan Cristobal, symbolizing Music, have also been placed.

"There are to be other sculptural embellishments by Capuz, Adsuara and Garcia Diaz. Jose Capuz, who is one of the purest exponents of the plastic renaissance of our times, is the author of a frieze in marble, for the intercolumnar part of the facade, from which we anticipate a harmonious group, saturated with modernism as well as based on eternal classicism. Young Adsuara, on whom fortune has smiled early, is in charge of chiseling one of the pillars which stand on the sides. He has composed a graceful group of three women, reflecting the rhythmical slenderness of country girls. As for Garcia Diaz, often connected with the sculptural ornamentation of the architectural works of Antonio Palacios, he has conceived one of his characteristic dynamic allegories for another pillar. On the stone shelves of the ground floor Jose Ortelis is to place a series of reliefs.

"Within a short time other salons and the theater will have mural compositions, the work of Eduardo Chicharro, Alvarez de Sotomayor, and Anselmo Miguel Mieta. And in one of the high salons, the veteran Juan Espina will evolve Spanish mountain landscapes."

## Clark Monument Planned

For the sesqui-centennial of that event, it is proposed to erect an imposing monument at Vincennes, Ind., in memory of the capture of that place from the British on February 25, 1779, by Colonel George Rogers Clark, an event which made permanent his conquest of the northwest territory. Otto Stark painted a full length standing portrait of Colonel Clark for the Indiana Society of Sons of the Revolution, wherein he is shown as middle aged and fashionably attired rather than as the 27-year-old Kentuckian who annexed an empire through frontier fighting.

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Birmingham, Ala.

**PARK AND RECREATION BOARD—**  
April 3-25—Contemporary American Artists (A. F. of A.).

## Los Angeles, Cal.

**LOS ANGELES MUSEUM—**  
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins; Valeri DeMari; Petrella de Bologni; Preston Harrison collection modern French art.  
April—Annual exhibition, painters and sculptors; "The Twenty;" modern Europeans; sculpture, Cristadore, Porter, Scarpitta.  
May—Etchings from Spain; Persian pottery; 3d annual bookplate international.  
**AINSLIE GALLERIES (BARKER BROS.)—**  
March—Colin Campbell Cooper; Contemporary Californians.  
April—Jack Frost.  
May—Orrin White.

**BILTMORE SALON—**  
To March 26—Aaron Kirkpatrick.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Jack Wilkinson Smith.  
May 9-28—Barse Miller.

**CANNELL AND CHAFFIN—**  
March—Water colors, Marion Kavanagh Wachtel.  
April—Paintings, Orrin White.

## Oakland, Cal.

**OAKLAND ART GALLERY—**  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Morgan Russell.  
June—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

## Pasadena, Cal.

**PASADENA ART INSTITUTE—**  
March—John Hubbard Rich; David Tausky, J. Stephen Ward.  
April—Louise Hovey Sharp, Franz Bischoff, Evelyn Nann Miller, Adam Emory Albright, Marie Kendall.  
May—Joseph Birren, C. H. Benjamin, John Christopher Smith.  
**GRACE NICHOLSON'S GALLERIES—**  
March—Zarh Pritchard; Chinese and Persian art; G. W. Bentley collections of etchings.  
April 15-30—Goodspeed collection, old maps.  
May—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

**FINE ARTS GALLERY—**  
To March 31—Loan exhibition of American paintings; old masters; Spanish and American etchings.

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April—Near Eastern art, Gordon Craig.  
May—Henrietta Shore; children's exhibit.  
June 10-Aug. 31—Second annual Southern California show; Diego Rivera.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
March—Persian exhibition.  
April—Paintings, Eugen Neuhaus.

**PAUL ELDER & CO.—**  
March 14-26—Photographs, Arnold Genthe.  
March 29-April 9—Etchings, George Elbert Burr.

**GALERIE BEAUX ARTS—**  
To March 21—Paintings, Samuel Sutter.  
March 24-April 7—Helen Forbes.

**MODERN GALLERY—**  
March—Paintings, Forrest Brissey.

**GUMP GALLERIES—**  
March 14-26—Paintings, Zubiaurre brothers.

**HOTEL CLAREMONT GALLERY—**  
March—Laura Adams Armer, Roberta Balfour.

**VICKERY, ATKINS & TORREY—**  
To March 20—New etchings of California, by Cadwallader Washburne.  
April 11-23—Etchings, Emil Fuchs.

## Denver, Col.

**DENVER ART MUSEUM—**  
March—Archipenko sculpture; Japanese prints; coinage.

**KENDRICK-BELLAMY GALLERIES—**  
To March 19—Paintings, Joseph Birren.

## Hartford, Conn.

**WADSWORTH ATHENEUM—**  
March—Mayang figures, Javanese batiks.

**CURTIS H. MOYER—**  
April 9-24—Pastel drawings of the Alhambra by Louis Orr.

## Washington, D. C.

**U. S. NATIONAL MUSEUM—**  
Feb. 28-March 26—Drypoints and lithographs,

Chauncey F. Ryder.  
March 28-April 23—Etchings, Lee Sturgis.  
April 25-May 21—Lithographs, Bolton Brown.  
**GORDON DUNTHORNE—**  
March—Overmantels, Cory Kilert; etchings, Wm. Walcot Malcolm Osborne; water colors, Childe Hassam.  
April—Etchings and lithographs, Joseph Pennell; water colors, Paul Gustin.  
May—Etchings, water colors, Alfred Hatty.  
**VEERHOFF GALLERIES—**  
April 21-April 2—Etchings and water colors of birds, Charles E. Heil.

## Jacksonville, Fla.

**FINE ARTS' SOCIETY—**  
April 1-8—Exhibition, Southern States Art League.

## Gainesville, Fla.

**ASSOCIATION OF FINE ARTS—**  
March 13-28—Exhibit, Southern States Art League.

## Orlando, Fla.

**ORLANDO ART ASSOCIATION—**  
March—Exhibit, Southern States Art League.

## Savannah, Ga.

**TELFAIR ACADEMY, ARTS AND SCIENCES**  
March 1-21—Paintings by five artists (A. F. of A.).  
April—Savannah Art Club.

## Emporia, Kan.

**KANSAS STATE TEACHERS COLLEGE—**  
April 10-30—Canadian art (A. F. of A.).

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO—**  
March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paint-

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ings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.  
 April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
 June 7-21—Work of School of the Art Institute.  
 June 25-Aug. 1—Chicago Architectural Exhibition League.  
 July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

**ARTS CLUB OF CHICAGO**—  
 March 4-16—"50 Prints of the Year."  
 March 15-April 17—Walt Kuhn.  
 April 28-May 30—Redon.

**CHICAGO GALLERIES ASSOCIATION**—  
 March 15-April 2—Charles Dahlgreen, Frank V. Dudley; Thomas Hall water colors.  
 April 5-23—Modern Art, Josephine Reichmann, Agnes Potter Van Ryn, Laura Van Pappelendam.  
 May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

**CHESTER H. JOHNSON GALLERIES**—  
 March—Paintings by Salscia Bahne; sculpture by Chana Orloff.  
 April—French exhibition, including Degas, Monet, Renoir, Morisot, Redon.

**HAMILTON PARK CLUB HOUSE**—  
 March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

**DECATUR ART INSTITUTE**—  
 March—Women Painters and Sculptors Soc.  
 April—Group from Newhouse Galleries.

## Springfield, Ill.

**SPRINGFIELD ART ASSOCIATION**—  
 March—Stained glass by Charles Connick.  
 April—Adams, Garber, Higgins, Scudder.

## Fort Wayne, Ind.

**FORT WAYNE MUSEUM**—  
 March—Water colors, Ohio artists.  
 April—Paintings by Richmond, Ind., artists.  
 May—Adams Garber, Higgins, Scudder.  
 June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE**—  
 March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."  
 Apr.—Ritschel; Bohm; French drawings, litho's.

**THE H. LIEBER CO.**—  
 March 21-31—Exhibition of etchings.

**PETTIS GALLERY**—  
 March 14-26—Francis Brown.  
 March 28-April 9—Margaret Lay.  
 April 11-23—Bertha Baxter.

**FINE ARTS STUDIO**—  
 March 14-26—Hoosier Women in Art and Hoosier Women's Book Fair.

## Dubuque, Ia.

**DUBUQUE ART ASSOCIATION**—  
 To April 4—Canadian art (A. F. of A.).

## Wichita, Kan.

**WICHITA ART ASSOCIATION**—  
 March—Print Makers Society of Cal.  
 April—Cornelius and Jessie Arms Botke.

## New Orleans, La.

**ISAAC DELGADO MUSEUM**—  
 March—26th ann'l show, Art Ass'n of N. O.  
 May—Exhibition, Southern States Art League.

**ARTS AND CRAFTS CLUB**—  
 March 6-26—Etchings, Kissel.  
 March 27-April 16—The Zorachs.  
 April 17-May 7—Maurice Braun.  
 May 8-28—Exhibition, Benjamin prize.  
 May 29-June 18—Exhibition by members.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM**—  
 March—Annual Photographic Salon.  
 April—Annual exhibition, oils, water colors, pastels.

## Baltimore, Md.

**BALTIMORE MUSEUM OF ART**—  
 March 8-April 3—Paintings, Ernest L. Blumen-schein.  
 April 5-May 1—Modern American paintings from Duncan Phillips Collection.  
 April 16-May 12—Fifty prints of the year.  
 May 3-29—Bellows memorial exhibition.  
 May 14-June 5—Fifty books and Printing for Commerce.

**MARYLAND INSTITUTE**—  
 March 15-30—Saul Raskin.

**WALTERS ART GALLERIES**—  
 To April 30—New accessions and permanent collections.

**PURNELL ART GALLERIES**—  
 March-April—Contemporary etchings.  
 May 11-18—Old English silver and Sheffield.

## Amherst, Mass.

**AMHERST COLLEGE**—  
 April 15-30—Contemporary American artists (A. F. of A.).

## Boston, Mass.

**MUSEUM OF FINE ARTS**—  
 March 1-20—Society of Arts and Crafts.  
 Apr. 6-19—Paintings, Copley Society.

**BOSTON ART CLUB**—  
 March 24-April 9—Sculpture in competition for "The Pioneer Woman."

**SOCIETY OF ARTS AND CRAFTS**—  
 March 30-April 13—Wax miniatures, Ruth Burke; collection old waxes.

**CASSON GALLERIES**—  
 March 7-21—Old English masters; water colors, A. H. Knighton Hammond.

March 21-April 2—Stanley Woodward, Chauncey F. Ryder, Hobart Nichols.  
 April 2-16—Etchings, H. E. Tuttle; paintings, Isabelle Tuttle.

**GUILD OF BOSTON ARTISTS**—  
 March 21-April 2—Paintings, Gertrude Fiske.  
 April 4-16—Paintings, Charles Hopkinson.  
 April 18-30—Paintings, Ernest L. Major.

**DOLL & RICHARDS**—  
 March 9-22—Water colors, Charles Hovey Pepper; 7-20, etchings, Anders Zorn; 16-29, portraits, Leonel Jacobs.

March 23-April 5—Water colors, Dodge Macknight; April 1-12, water colors, Ruel Crompton Tuttle; 1-15, etchings, Fred'k G. Hall; 6-19, water colors, Martha Silsbee.

**VOSE GALLERIES**—  
 March 14-26—Rene Menard

## Hingham Centre, Mass.

**THE PRINT CORNER**—  
 March—Etchings and wood blocks.

## Springfield, Mass.

**CITY LIBRARY**—  
 March 12-27—Eighth annual members' exhibition, Springfield Art League.

**JAMES G. GILL GALLERIES**—  
 Feb.-March—Selected paintings.

## Wellesley College, Mass.

**FARNSWORTH MUSEUM**—  
 March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

**WORCESTER ART MUSEUM**—  
 March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

## Detroit, Mich.

**DETROIT INSTITUTE OF ARTS**—  
 Apr. 13-May 30—Annual American art.

**JOHN HANNA GALLERY**—  
 May 6-31—Henry R. Poore.  
 March 19-31—Etchings, old and modern masters.

## Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY**—  
 March—New York Society of Painters; 100 etchings by 25 artists.

April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy.

May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.  
 June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS**—  
 March—Paintings from Chicago Art Institute's annual American show.

April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
 May—Paintings, Tunis Ponsen; group of American painters.

## Biloxi, Miss.

**GULF COAST ART ASSOCIATION**—  
 April 23-30—Exhibit, South. States Art League.

## Natchez, Miss.

**ART STUDY CLUB**—  
 April 1-15—Lesley Jackson water colors (A. F. of A.).

## Kansas City, Mo.

**ART INSTITUTE**—  
 March—Paintings, Albert Block, Karl Matern, Major Archibald Murray.

April—Paintings from Chicago Art Institute's annual sculpture, Wallace W. Rosenbauer.

**CONRAD HUG GALLERIES**—  
 March 15-30—John S. Ankeny.  
 April 1-15—Joseph Fleck.

**FINDLAY ART GALLERIES**—  
 March 7-21—Etchings, Frank Brangwyn, Whistler, McBey, Cameron, Rembrandt.

## St. Louis, Mo.

**CITY ART MUSEUM**—  
 March—Paintings by George Bellows.  
 April—Students, St. Louis School of Fine Arts.

May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.  
 May—Exhibition of coins.

May and June—Cornelius and Jessie Arms Botke.

**ST. LOUIS ARTISTS' GUILD**—  
 Feb. 1-15—Screens, panels, Roy MacNicol.  
 Feb. 16-March 15—Wm. M. Chase exhibition.

**NEWHOUSE GALLERIES**—

March 25-April 25—Wm. M. Chase exhibition.  
**SHORTRIDGE GALLERY**—

March 15-31—Paintings, Henry R. Poore.

## Lincoln, Neb.

**UNIVERSITY OF NEBRASKA GALLERY**—  
 March 18-April 1—Paintings from Metropolitan Museum.

April—Norwegian paintings, W. H. Singer.

## Omaha, Neb.

**ART INSTITUTE OF OMAHA**—  
 March—Albert Gos; Ethel Mundy.

## Newark, N. J.

**NEWARK MUSEUM**—  
 March—Loan exhibit, The Contemporary.  
 April—Modern American paintings and sculpture.

June—J. Ackerman Coles bequest.

## Brooklyn, N. Y.

**BROOKLYN MUSEUM**—  
 March—Exhibition, wood block prints.

**BKN. SOCIETY MINIATURES PAINTERS**—  
 March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE**—  
 March 3-24—"Fifty Books of the Year."  
 March 30-April 27—Bkn. Society of Artists.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY**—  
 March—International Exhibition of Modern Art, assembled by Societe Anonyme.  
 April 24-June 19—Selected American paintings.

## Elmira, N. Y.

**ARNOT ART GALLERY**—  
 March—Student work from Chester Springs Summer School.  
 April—Water color exhibition.

## New Rochelle, N. Y.

**PUBLIC LIBRARY**—  
 To March 20—Exhibition of Modern Art.

## New York, N. Y.

**AMERICAN FINE ARTS BUILDING**—  
 March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART**—  
 Feb. and March—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints); Carnarvon collection of Egyptian art.

March 15-Apr. 24—American miniatures.  
 April—American portrait prints by James Barton Longacre and his contemporaries; guns, arranged historically.

**THE ART CENTER**—  
 March 1-24—Paintings, George A. Traver.  
 April 1-15—Competitive cover designs for House Beautiful.

April 18-30—Textiles, Art Alliance.  
 April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.  
 June—International Salon of Photography; painting and sculpture, Art Alliance members.

**MUNICIPAL ART GALLERY**—  
 March 6-25—Students' poster contest exhibition.  
 March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.

April 25-May 16—Interior decoration designs.  
 May 16-June 16—Originals, magazine illustrations.

**SOCIETY OF INDEPENDENT ARTISTS**—  
 March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**CORONA MUNDI**—  
 April—International Exhibition, including Soviet art.

April 1-May 1—Drawings by Old Masters.  
**NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS** (17 E. 62nd St.)

March 27-April 11—Margaret Law.  
 April 18-May 3—Mrs. George B. Torrey.

**SALMAGUNDI CLUB**—  
 March 12-30—Annual water color show.  
 May 8-Oct. 15—Annual summer exhibition.

**MACBETH GALLERIES**—  
 March 15-28—Paintings, Malcolm Parcell; pastels, Karl Schmidt.

March 29-April 11—Thirty-fifth Anniersary Exhibition, Retrospective and Prospective.

**EHRRICH GALLERIES**—  
 March 2-19—Silk murals, Lydia Bush-Brown.

**DUDENSING GALLERIES**—  
 March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.

March 28-April 16—Thelma Cudlipp Grosvenor.  
 April 18-May 7—Paintings, Zubiaurre brothers.

**M. KNOEDLER & CO.**—  
 March 8-26—Etchings, Frank W. Benson.  
 March 2-April 23—Landscape etchings.

**REINHARDT GALLERIES**—  
 To March 19—Models of "The Pioneer Woman."  
 April—Old and Modern Masters.



**NSLIE GALLERIES—**  
March 15-30—Portraits, Jere Raymond Wickwire; sculpture, Clara Lathrop Strong.

**ILDENSTEIN GALLERIES—**  
March—Edward Kann collection of old miniatures; paintings, C. K. Chatterton.

**UL ROSENBERG & CO.—**  
To April 15—French masters of the 19th century.

**IBCOCK GALLERIES—**  
March 14-26—Paintings, Benjamin Cratz; Russell Cheney.

April 9-23—Paintings, Robert Brackman.

**ERNER GALLERIES—**  
March 21-April 2—Paintings, Clarke—Drouet; portraits, Simka Simkovich.

April 4-16—Basque paintings, Paul Bartlett.

**WIS & SIMMONS—**  
March 19-April 3—Palestine paintings by Joseph Tepper.

**RTISTS GALLERY—**  
To April 2—Paintings by Ernest Thurn.

**RAUSHAAR GALLERIES—**  
To March 26—Gifford Beal.

**NNEDY & CO.—**  
March—Primitive and Renaissance masters; paintings, John P. Benson.

April—Water colors of birds, G. D. Lodge.

**FEDERICK KEPPEL & CO.—**

March—Etchings by J. Alden Weir.

**OLT GALLERY—**  
To March 19—Paintings, Jean Jacques Pfister; sculpture, Lindsey Morris Sterling.

To April 1—Nell Jones, Eugene Jones.

April 4-16—Pen Women.

**NDEN STUDIOS—**  
March—Needle & Bobbin Club.

April-June—N. Y. Chapter, American Society of Landscape Architects.

**RAND CENTRAL GALLERIES—**  
March 11-26—Sculpture, R. Tait McKenzie.

March 5-26—International exhibition.

**TIMATE GALLERY (Anderson's)—**  
March 7-April 7—Sculptures, Gaston Lachaise.

**ARLOW GALLERIES—**  
March—Etchings, F. L. Briggs.

**IE NEW GALLERY—**  
March 14-30—Paintings by Sydney Laufman.

**UMMER GALLERY—**  
March 15-April 9—Eugene Zak.

April 12-May 7—Paintings, Kikoine.

**FRARGIL GALLERY—**  
March 14-28—Randall Davey; garden sculpture.

April—Karl Anderson; Irwin Hofman; new garden sculpture.

**IE GALLERY OF P. JACKSON HIGGS—**  
Feb.-March—Italian and Flemish primitives;

Dutch and English portraits and landscapes; Chinese and Mohammedan art.

**EYHE GALLERY—**  
March 7-26—Water colors, Rockwell Kent.

March 28-April 9—Paintings, Vincent Canade.

April 11-23—Water colors, Jarmel.

**OWARD YOUNG GALLERIES—**  
March—American and Foreign Masters.

**ARTHUR ACKERMAN & SON—**  
March 25-April 30—Portraits, Charles Sneed Williams.

**OCIETY OF ARTS AND CRAFTS—**  
April 16-30—Weavers' Guild.

May 16-30—Needleworkers' Guild.

## Rochester, N. Y.

**EMORIAL ART GALLERY—**  
March—Kathleen McEnery, Arnold Ronnelbeck, Boutet de Monvel; cupric tapestries and Egyptian textiles; drawings by old masters; etching exhibition.

**GEORGE H. BRODHEAD GALLERIES—**  
To March 31—Paintings, Virginia Smith.

April 1-15—Etchings, Frank W. Benson.

## Syracuse, N. Y.

**YRACUSE MUSEUM—**  
March—Intern'l water color exhibition.

April—Canadian painters, 60 canvases.

May—Paintings by Emma Ciardi.

June—Adams, Garber, Higgins, Scudder.

## Utica, N. Y.

**UTICA PUBLIC LIBRARY—**  
April 3-25—American pottery (A. F. of A.).

## Akron, O.

**AKRON ART INSTITUTE—**  
March—Paintings, Delaware River Artists; etchings, Dayton Society of Artists.

April—Ohio Water Color Society.

May—Exhibition, Akron artists and craftsmen.

June—Paintings by Cleveland Artists.

## Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
March—Work of Ohio-born women.

May—Thirty-fourth Annual Exhibition.

**B. CLOSSON, JR., CO. GALLERIES—**  
April 4-9—Paintings, Lucile Van Slyck.

May 2-14—Cincinnati Camera Club.

**AXEL GALLERIES—**  
March 14-26—Cincinnati Art Club.

## Cleveland, O.

**CLEVELAND MUSEUM—**  
May—Ninth annual exhibition of work by Cleveland artists and craftsmen.

June—Contemporary American paintings.

## Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
March—Paintings from the Sesqui-Centennial; exhibit, Cleveland School of Art.

April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.

May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

## Dayton, O.

**DAYTON ART INSTITUTE—**  
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.

March 16-April 6—Institute Teachers Exhibit.

Apr. 6-24—Swiss pictures, Albert Goss.

April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.

April 26-May 20—Paintings, Ernest L. Blumen-schein.

May 21-25—Saturday School exhibit.

May 27-June 5—Students' exhibit.

June 7-28—N. Y. Society of Painters.

## Toledo, O.

**TOLEDO MUSEUM OF ART—**  
March—Canadian artists.

April—Ninth annual Toledo exhibition.

June-Aug.—15th an. exhibit, American paintings.

**MOHR GALLERIES—**  
March 21-April 1—Etching exhibition.

April 1-15—The Athena Club; etchings by Carolyn Armstrong.

April 15-30—Sidney Laufman.

## Youngstown, O.

**BUTLER ART INSTITUTE—**  
March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.

April—Ohio-born women artists.

May—Samplers shown by Youngstown Federation of Womens Clubs.

## Portland, Ore.

**PORTLAND ART ASSOCIATION—**  
March—Elinor Merrill collection of textiles.

April—Color prints of paintings by Manet, De-gas, Cezanne, Van Gogh, Gauguin.

May—Art from Portland schools.

June—"Art for Children."

## Erie, Pa.

**ART CLUB OF ERIE—**  
March—Exhibition, Erie Artists.

## Philadelphia, Pa.

**PHILADELPHIA ART ALLIANCE—**  
March 9-28—Group of American illustrators.

March 21-28—Beethoven mementoes.

March 29-April 17—"Art in Advertising."

April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.

May 10-June 1—Philadelphia Water Color Club; prints used as book illustrations.

**THE PRINT CLUB—**  
March 14-26—Etchings by Edouard Leon.

April 18-30—Block prints, E. H. Suydam.

May 2-21—Fourth Annual Exhibition of Living American Etchers.

**ART CLUB OF PHILADELPHIA—**  
March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.

April—Exhibition by painter members.

**PLASTIC CLUB—**  
March 9-23—Thirtieth annual exhibition.

April—Annual water color exhibition.

**PHILADELPHIA SKETCH CLUB—**  
To March 19—Illustrations, Henry Pitz.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**  
March 19-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.

**J. J. GILLESPIE CO.—**  
March 7-19—Frank Vining Smith.

April 11-23—Portraits, Howard Hildebrandt.

## Providence, R. I.

**R. I. SCHOOL OF DESIGN—**  
March—American costume silks (A. F. of A.).

**PROVIDENCE ART CLUB—**  
March 22-April 10—48th annual exhibition.

April 12-24—Nancy C. Jones.

April 26-May 8—Edward W. Dubuge.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY—**  
Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

**CHARLESTON MUSEUM—**  
April 8-May 1—Fourth annual exhibition, Charleston Etchers' Club.

## Spartanburg, S. C.

**SPARTANBURG ART CLUB—**  
April 30-May 13—"May Festival" exhibition.

## Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION—**  
March—Illustrations.

April—Loan exhibition.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
March—Max Bohm.

April—George Bellows Memorial.

June—New York Society of Women Painters.

July and August—Taos Society of Artists.

May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

## Nashville, Tenn.

**NASHVILLE ART MUSEUM—**  
March—California artists.

April 1-18—Texas and Miss. artists.

April 23-30—Graphic arts exhibition.

May 1-15—Annual, Tennessee artists.

## Dallas, Tex.

**HIGHLAND PARK GALLERY—**  
March 12-April 1—Ralph Rountree.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
May 5-June 5—17th annual, Texas Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
March—Theodore J. Morgan; Boyer Gonzales.

April—Matisse drawings and etchings; Victor Charretton; Houston artists.

**HERZOG GALLERIES—**  
March—Paintings, Marie A. Hull, William P. Silva; etchings, Elizabeth Keefer.

## Ogden, Utah.

**FINE ARTS GALLERY—**  
March—Group exhibition, 36 artists; Alma Packer, sculpture.

April—Lee Greene Richards; water colors.

May—Geneva Savage Keith.

## Provo, Utah

**BRIGHAM YOUNG UNIVERSITY—**  
March—Provo Artists' League.

## Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY—**  
March—Etchings, Utah artists.

April—Mary Teasdel, Florence Ware, Mirian May—Lee Greene Richards, etchings and monotypes.

**MERRILL HORNE GALLERY—**  
March—Hal Burrows, Mahonri Young, Waldo Midgley.

April—Lawrence Squires, Mary Teasdel, Florence Ware.

May—Bessie Bancroft, Birde Reeder.

**WEST SIDE GALLERY—**  
March—Paintings, Lee Greene Richards.

## Springville, Utah

April—Springville National Exhibition.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
March—Birger Sandzen; Henry S. Eddy.

April—Annual exhibition, Wisconsin art.

May—Maillo, sculpture and drawings.

**MILWAUKEE JOURNAL GALLERY—**  
March—Portraits by Merton Grenhagen.

May—Landscapes, Frank V. Dudley.

## Mr. Huntington's Gift

Mr. Henry E. Huntington, whose great library of English and American literature and his equally famous art collection, which includes "The Blue Boy," are at San Marino, near Los Angeles, celebrated his seventy-seventh birthday by announcing further details of his plan to transfer these to the public. He first made known his intention in 1922. Last year he was seriously ill.

The 200-acre estate, the library and art gallery have been transferred to a board of trustees, which, however, will not begin to administer the property until Mr. Huntington's death.

It now becomes known that there will be a research laboratory for the study of Anglo-Saxon civilization, under the direction of Dr. Max Ferrand, formerly professor of history at Yale, which will make use of the rare and priceless collection of manuscripts and books, which are conservatively valued at \$10,000,000.



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# Epstein's Raphael



Portrait of Emilia Pia de Montefeltro, by Raphael.

At a reported cost of \$250,000, Jacob Epstein, president of the American Wholesale Corporation, of Baltimore, has acquired from the Kleinberger Galleries of New York a Raphael portrait of a woman, Emilia Pia de Montefeltro, measuring 17 by 12 inches. Only two months ago readers of THE ART DIGEST will remember that Mr. Epstein acquired, from the Knoedler Galleries, Van Dyck's "Rinaldo and Armida" from the Duke of Newcastle's collection for a price said to be \$200,000.

The Raphael, like the Van Dyck, will be lent to the Baltimore Museum of Art. It is the third portrait by the master to come to America, the others being in the collection of Andrew W. Mellon, secretary of the treasury, and in the collection which the late John G. Johnson bequeathed to the city of Philadelphia.

The portrait, which is on a panel, was painted, according to the expert, Bernard Berenson, about 1504, when Raphael, still a young man, but already famous, returned to the court of Urbino to paint the portraits of the Duke and Duchess, now in the Pitti Palace in Florence. Emilia Pia de Montefeltro was the widow of the Duke's brother.

"As a work of art, apart from any question of authorship," wrote Mr. Berenson, "this portrait is as simple, as direct and as convincing as any masterpiece by Antonello da Messina or Piero della Francesca, two of the greatest names in Renaissance art. The design offers an admirable instance of simplification, without smoothing away or flattering the objective appearance of the person represented."

Mr. Epstein came to America as an emigrant boy and amassed a fortune in the dry-goods business. He seems to be bent on doing for Baltimore what the late Benjamin Altman did for New York.

# Zuloaga Donates a Painting

The Cuban painter, Valderrama, has received a canvas by Zuloaga, entitled, "Lady with Fan," which the Spanish artist donated to Cuba with the request that it be sold at auction and the proceeds used for the victims of the cyclone.

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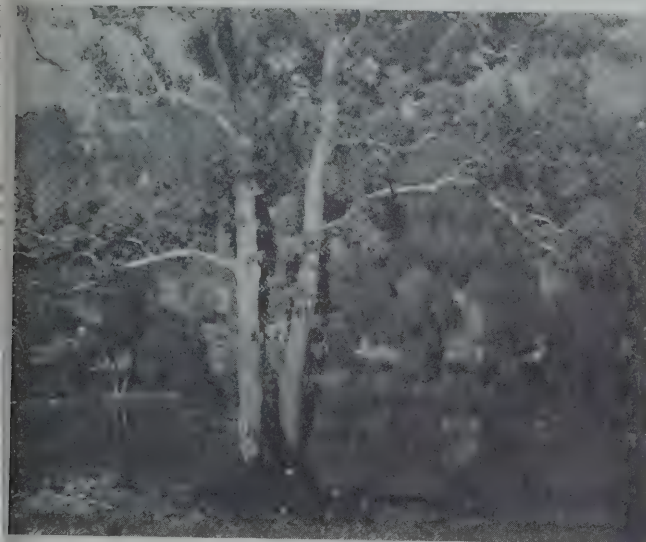
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Volume I

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Number 11

## Hornets Light on the National Academy's Olive Branch



"On the Delaware," by Daniel Garber. First Altman prize, National Academy of Design.

"Landscape with Figures," by John E. Costigan. Thomas B. Clarke prize, National Academy of Design.

### Les Humoristes

Critics who went to this year's Salon des Humoristes, which opened at the Galerie Boëtie, in Paris, on March 6 and continues until May 1, seemed in several cases to find it either poor art or poor humor—both. For instance, on the one hand, M., in *Le Petit Bleu*, declares: "Except for certain rare ironic humorists such as Jacques Rousseau, Weiluc, Henriot and caricaturists like Bib or Barrère, there

are only designers or agreeable painters, of whom some have talent, like Milliere, Fabiano, Gerbault, Leandre and others. But their graceful composition have only the most distant connection with humor."

On the other hand, M. Louis Léon-Martin, in *Paris-Soir*, says: "It must be confessed that the humorists, for the most part, design poorly. Seventy-five per cent. of the exhibitors content themselves with the kind of work that one calls 'well done' or more truly badly done—mediocre. As for the wit, it is generally replaced by broad jokes laboriously done." When he notes that one artist—Roubille—"who is a good draughtsman, persists in doing mediocre painting," M. Léon-Martin mentions a point referred to by several others about various artists, Willette for one.

A different angle is taken by M. G. Pawlowski, in *Le Journal*: "The humorist-draughtsmen . . . are journalists of the brush rather than humorists. Almost all work with our great daily papers or our illustrated reviews, and it is that continuous contact with the public and with the news of the day that gives them that intense life and that originality which clearly characterizes their Salon and explains their success."

So, too, with an added idea, says M. André Warnod, in *Comoedia*: "The dominant character of this year's Salon seems to us to be the desire to give living images of our time. That is an excellent aim and very happily attained. One thing surprises us. We have often referred to the openings which humoristic art might find in decora-

Perhaps the most important event in American art in the last quarter century is the present "Spring Exhibition" of the National Academy of Design—its 102nd annual exhibition. The event is important not because of the Center Gallery full of the works of Modernists, but because of the fact that the Modernists were invited and because of the terrible stir wrought in the art world by the invitation.

A recounting of a bit of American art history is necessary to a statement of the situation. Once before there was a revolution which resulted in the capitulation of the National Academy to new influences. Back in the latter part of the last century the Academy's spirit of exclusiveness caused the formation of the Society of American Artists. This new body held rival exhibitions for a number of years, and finally its members acquired so much standing that, as was inevitable, the National Academy in 1906 simply opened wide the



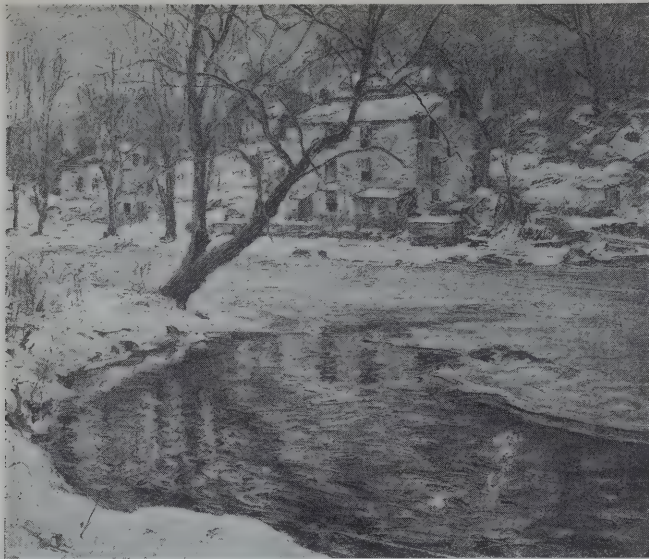
"Silver King," by Albert T. Stewart. Speyer Memorial prize, National Academy.



"L. Forain," President of the Salon des Humoristes, by his colleague, Sem.

[Continued on page 9]





"Winter," by Antonio Martino. First Hallgarten prize, National Academy of Design.



"Cherry Valley," by Edward W. Redfield. Saltus Medal, National Academy of Design.

door and the two, already grown so alike, joined hands and fortunes.

For a generation now the so-called moderns, or independents, have been building up reputations and creating followers, so that many of them have attained the rank of leadership in contemporary art. Dealers are pushing their work and private collectors are buying it and proclaiming it to be the representative art of the present day. And the dividing line between modernism and the "standards" of the Academy has become almost imperceptible.

Perhaps the time is here for another amalgamation, and perhaps that would have been the fruit of the Academy's gesture this year, were it not for the fact that, owing to conditions of organization, there was nothing to amalgamate on an equal footing. There were the rebels, of course, but many of them objected to being "invited in." There was no strongly organized body with which the Academy could amalgamate, as it did with the Society of American Artists, each side thereby "saving its face."

There is the Society of Independent Artists, it is true, but that organization has nothing to do with Modernism or academicism, but is simply a machine whereby the unrecognized artist can, by paying a small fee, show his works, no matter how good

or how bad they are. The Society is managed by a group of men who are opposed to the academy idea, no matter whether it is an "academic" academy or a modernist academy. The Society of Independent Artists never will be amalgamated with any other body, and it will probably outlive a dozen amalgamations. It treads on nobody's corns.

But it seems to be inevitable that academies will exist; that they will grow exclusive; that rival bodies cherishing ideals that permit them more nearly to express contemporary life will arise; that these rival bodies will grow powerful; that they will amalgamate with their predecessors; and that then—the whole process will begin over again. The whole history of art is precisely this process.

It may be that the National Academy's gesture to the Modernists was not chronologically immature; but evidently it was immature from the standpoint of organization.

If that is the case, the trouble seems now about to be remedied. Because, out of the resentment of many of the Modernists at this effort to "take them in," an organized opposition to the National Academy is taking form. A meeting was held under the leadership of Rockwell Kent, under the battle cry, "Down with the Academy"! The venerable institution is accused of working politics in the museums, particularly in the Metropolitan Museum of Art, as a result of which these institutions are buying almost nothing but the work of Academy members. It is proposed to form an organization to combat this business and put an end to it.

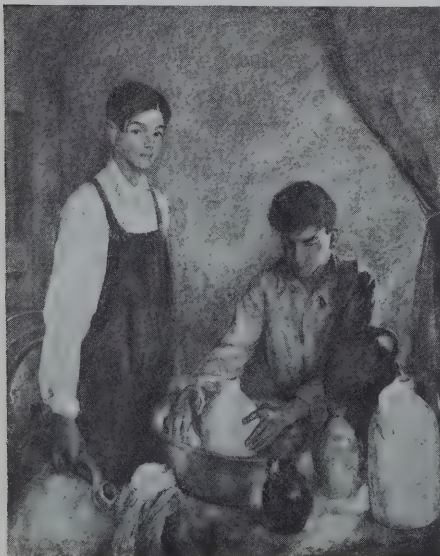
In all likelihood Mr. Kent and his conferees will accomplish their purpose. They will have behind them some of the most powerful names in American art—names of men who have gained astonishing recognition outside of the National Academy. The new organization has not yet chosen a name.

The stage for the battle is set. In fact, the battle is probably already half fought. How long it will take for amalgamation to be reached can only be hazarded. The only way to forfend it is for Mr. Kent and his colleagues to organize in such a way that they will have no semblance to an academy. But can they do that and maintain a fighting organization? Can they prevent art history from repeating itself?

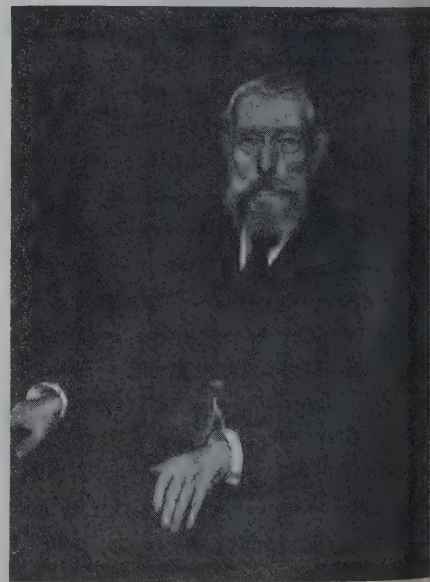
It may be that Mr. Kent and his followers will confine their work to propaganda, and will not form a close organization. If this is done, the National Academy could counter by purging itself of "politics" and making academicians of score of Modernists, for ranks have a way of breaking.

In an interview in the *Times*, Mr. Kent said it was the purpose of the new group to "break the grip of the Academy on the Metropolitan Museum of Art."

"The National Academy of Design has the right to hold exhibitions how or where it pleases," he said. "The more exhibitions the better. But our protest is based on the fact that the academy has, through political and management rather than by overpowering artistic merit, obtained virtual control of the Metropolitan Museum of Art as far as modern American art is concerned. The National Academy of Design has also succeeded, through political skill, in obtaining a dominating position in the American Federation of Arts, the Government Fine Arts Commission and other agencies. It has also succeeded in impressing itself on the public as the authoritative spokesman on American art. Civic art and architectural projects of all kinds are referred



"Joaquin's Boys," by Jerry Farnsworth. Third Hallgarten prize, National Academy.



"Brander Matthews," by Helen Turner. Isaac N. Maynard prize, National Academy.





"Rockport in Winter," by W. Lester Stevens. Second Altman prize, National Academy of Design.



"The Red Sail," by Douglas Parshall. Second Hallgarten prize, National Academy of Design.

the National Academy under the impression that it is a recognized and undisputed arbiter in all questions concerning art.

"The truth is that the National Academy has no such standing among artists today. It is very much like a private club. It is an exclusive organization bent on maintaining its unwarranted power and prestige, rather than bent on advancing artistic standards. They are too conservative and for an innocuous, boiled-over ideal of art. The President of the National Academy is an ex-officio member of the Metropolitan board of trustees, and the two organizations interlock in other ways, giving the academy an excessive voice in the affairs of the museum. This is illustrated by the fact that in the past five years only a few paintings of members of the academy have been purchased for the Metropolitan through the Hearn fund, the revenue from which must be used to buy works of modern American artists. Twelve paintings have been purchased through that fund in the last five years, all the works of academicians.

"The public generally accepts the theory that the National Academy of Design is the last word in art in this country. The mission of our organization is to educate the public to the fact that the academy is in reality a small private organization which usually fails to measure up to its great pretensions."

As a first step it is proposed to take a poll of all the persons listed in "Who's Who in Art," numbering in all more than 100,000, as to whether they consider that the National Academy truly represents American art.

Forbes Watson in the *World* castigates it then stands up for the National Academy. He says:

"Although I have written often about these matters and have always attacked the jury politics and prize awarding politics of the National Academy as well as the activities of the American Federation of Artists, which has devoted years to spreading through the country the second-rate works of the academicians and which is avowedly antagonistic to modern art, it seems to me that the time has come when some one should stand up for the National Academy."

"Every critic with the slightest conception of alive contemporary art has attacked the National Academy. The attacks have gone on steadily for twenty-five years, gain-

ing strength every year until today the National Academy finds itself backed into a corner defending itself from enemies that surround it.

"Its control of the Metropolitan Museum purchasing committee is being shaken; the dealers who promote the works of its members are growing fewer every year; the best out-of-town museums will no longer consider its counsels. To be sure, in the outlying districts it still dominates the exhibition policies of museums and art associations, and the American Federation of Arts continues to send futile exhibitions of unrepresentative painting to miseducate the smaller centres of population.

"The moderns are all the fashion today. Every smart person who wishes to be thought in the know chatters glibly against the National Academy and for the moderns. The fight has been so completely won that there is no opposition. It is at this point that I rise to defend the National Academy.

"It is only when masquerading as a national institution, or when working underground through the museums for the financial welfare of its own members, that the National Academy is injurious. . . . The academies, beginning with the old Paris Salon, have served as punching bags for independent artists for at least a hundred years. . . . The genuine artist has eventually come out on top. The fight which he has waged was probably good for him. If our poor old friend, the National Academy, is forced to abolish itself, the enemies of modern art will no longer exist. Modern art, feeding on fruit alone, will become boneless."

With so many of the Modernists sweeping aside the National Academy's olive branch, the Center Gallery at the big exhibition is not any too representative of the newer element in American art, but, according to all the critics, it is something worth while. Even Mr. Watson approves of it, although he hints that the National Academy itself is disappointed with its tameness, having expected that it would be "so desperately wild that the public would see at once how broadminded and representative of all phases of contemporary American art the academy has become and thus how deserving of a gift from the public of a few million dollars and a piece of Central Park for a palace of art to be controlled by the academy."

He lists as "among the artists who have contributed interesting pictures to the Center Gallery" A. F. Nevison, Leon Hartl, Charles Sheeler, Henry Schnakenberg, Nan Watson, Thomas Benton, Boardman Robinson, Bernard Karfiol, Maurice Sterne, Dorothy Varian, Julia Kelly, Arnold Blanch, Lucile Blanch, Charles Burchfield, Andrew Dasburgh, Randall Davey, Guy DuBois, Louis Eilshemius, Ernest Fiene, Karl Frie, Harry Hering, Lee Hersch, Earl Horter, Max Kuehne, A. F. Levinson, Gus Mager, Reginald Marsh, Henry Mattson, Jan Matulka, Kenneth Miller, Waldo Peirce, Holmead Phillips, Raphael Soyer and Herman Trunk.

Ralph Flint in the *Christian Science Monitor* makes this observation: "Walking from one section of the exhibition to the other is to enjoy the sharply contrasted distinctions which make the history of art what it is, but the route is by no means a one-way thoroughfare. If the soft pleasures of the academicians look even softer and their pictorial banalities more banal beside the broadsides of the modernists, on the other hand the idiosyncrasies of the modernists and their frank indifferences to convention look much less justifiable in juxtaposition with the established favorites. It all simmers down to the one obvious fact that art is really that priceless residue after both the absurdities and the platitudes are shorn away."

Helen Appleton Read in the *Brooklyn Eagle* observes that "the traditional and the moderns seem to get on very well together. No wracking mental readjustment is necessary upon passing from the academic galleries into the modern. And certainly the invited group gives a quality of zest to the exhibition which has been conspicuously absent in recent Academies. There are, of course, good pictures and bad pictures in both groups—fewer tired pictures, I believe, in the invited group."

Elisabeth Luther Cary in the *Times* asserts that the Modernists are there, "looking young and well bred and handsome. It matters very little why they were asked or why they accepted; the important point is that they are there and are doing the Academy exhibition ever so much good."

THE ART DIGEST does not print a list of the Academy prize winners, because it is herewith reproducing all nine of them. In its next issue some of the Modernist pictures will be reproduced.



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America and Great Britain.....Peyton Boswell  
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“Obfuscation”

The editorial in the 1st March number entitled “What Is Art?” has brought many letters approving THE ART DIGEST’s stand for clarity of writing on the part of critics to the end that art may no longer seem such a mystery that its understanding is beyond the reach of the layman.

This plea against dilettantism expressed a demand that is becoming more and more insistent among those who want Americans to enjoy art as easily as they enjoy music. At the same time that the editor was writing it, Charles H. Cooke in The Palette & Chisel was voicing a similar protest.

“Obscure allusions, distorted meanings, illogical arrangement and unwarranted conclusions are poured out for the benefit of the laity struggling to acquire art appreciation,” he said. “When the critics think they are saying one thing the readers imagine they are saying something else. And so the great cause of obfuscation is promoted.”

In an effort to construct a simple definition, THE ART DIGEST suggested the following:

“Art is the cultural expression of the human race in visual terms of beauty.”

Dorothy Grafty of the Philadelphia Public Ledger writes:

“Why ‘of beauty?’ Who is to define ‘beauty?’ What we need is a definition that does not drag in the possibility of individual interpretation. Why not let the definition stand without that qualifying phrase, simply:

“‘Art is the cultural expression of the human race in visual terms.’”

Miss Grafty is right, and we thank her. If the definition, as amended, can help to keep the “warring sects” from discouraging the approach to art of the average American citizen, THE ART DIGEST will be glad.

Yale Museum’s New Curator

Theodore Sizer, who for five years has been curator of prints and drawings and curator of oriental art at the Cleveland Museum, has accepted the post of curator of painting and sculpture at Yale University and associate professor of the history of art.

SUBSCRIPTION WEEK

April 1 to 16

Believing that there are hundreds of readers of THE ART DIGEST who would be glad to join with its LIFE PATRONS and SUSTAINING PATRONS in the work of giving the magazine a wider dissemination in the first year of its existence, the editor desires to invite the present subscribers to become

ANNUAL PATRONS

by sending in, during the period from April 10 to April 16, inclusive,

THREE NEW SUBSCRIPTIONS

From the very beginning the work of the editor has been cheered and inspired by the whole-hearted co-operation of his readers. By their response they have been directly responsible for THE ART DIGEST’s marvelous success, and by their letters of encouragement and advice they have entered absolutely into the making of the magazine. They have upheld the hands of the editor in his determination to produce an art review free from all commercial influence and entirely without prejudice in its presentation of the art news and opinion of the world.

The pledge made by the editor on the 1st of November, last year, has been kept; and now, as the season of 1926-27 wanes, he asks each reader to join in a nation-wide SUBSCRIPTION WEEK, which will virtually close the first year of the publication’s growth.

The names of all the ANNUAL PATRONS, together with those of the LIFE PATRONS and SUSTAINING PATRONS, will be printed in the 15th May number, unless otherwise requested.

THE ART DIGEST makes friends wherever it is seen. Won’t you take your copy and show it to a few persons who ought to be interested in art and ASK THEM FOR THEIR SUBSCRIPTIONS AT ONE DOLLAR A YEAR, BEFORE IT IS ADVANCED (ON MAY 1) TO TWO DOLLARS?

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Indians as “Individuals”

Elizabeth Bingham in the Los Angeles Saturday Night praises Kathryn Leighton, whose portraits of Indians were shown at the Biltmore Salon, because she has painted them as individuals, with personal characteristics, not merely as Indians. The critic protests against the custom among artists of presenting the aborigines of the present day in all the picturesqueness of ceremonials, as if they were animated by a “group soul,” so that it is seldom one receives “the impression of a thinking individual.”

Like a Spiritual Come True

With high hope in his heart, Palmer Hayden, 33 years old, who three months ago was awarded the \$400 prize in art at the Harmon Foundation for distinguished achievement among negroes, has sailed for Europe to devote two years to the study of painting. An anonymous donor is financing his trip. Hayden, after serving ten years in the United States cavalry, took a correspondence course in art and has been earning his room rent and food by washing windows and scrubbing floors in New York



# Independents' Eleventh Exhibition Held to Be Their Best



"Purity," by Beulah Stevenson.



"Kitchen, Bedroom and Bath," by Fred Gardner.

The eleventh annual exhibition of the Society of Independent Artists, in the roof-garden of the Waldorf-Astoria in New York, has come and gone, and, like the National Academy of Design, it passed through a regular routine in the newspapers, with a first battery of freak stories, then a heavy cannonading on the art pages. The critics say pretty much the same each year; the spokesmen of the Society enunciate similar sentiments; and the public saunters through the display, either to amuse itself or else seriously to hunt for the needle of merit in the huge haystack.

"Democracy in art," the Independents call it.

"Anarchism," retort the more fastidious. The number of persons who paid their fee and hung what they called their art this year was more than 750. Of these 502 came from New York, but every state in the union save eleven was represented. "The Society is the artistic House of Representatives of America," asserted John Sloan, the president.

If there was one trait that came more particularly to the front this year, it was

the "preoccupation of more exhibitors in what might be termed sociological art. There were scores of social commentaries, and two of the most incisive are reproduced at the top of this page.

Henry McBride in the *Sun* very sensibly says:

"The desperate hunger for self-expression that these efforts betoken is warrant enough in itself for such a society as the Independents and the earnest scrutiny each amateur's work gets from the other amateurs indicates a vast amount of interest in the arts that is latent in the community and which it ought to be everybody's business to cultivate. Artists are too apt to think themselves isolated specimens of humanity, and forget that they themselves would be greater and would occupy a higher place in the social scale if they had a wider backing. In all states where art has reached a noble place there has been an enormous body of amateurs."

Ralph Flint in the *Christian Science Monitor* declared there was a "sturdier tone than usual" in the show, and Forbes Watson in the *World* not only pronounced the eleventh annual to be the best exhibition the Society has ever presented, but declares it to be "the most stimulating large show of the year. Incredible as it may seem, the Independent Artists have organized their society in such a way that it is impossible to play politics and equally impossible for any one clique to dominate the situation. This in itself gives to the great heterogeneous display a sense of genuineness to which all who appreciate liberty of speech cannot fail to respond. . . . Of course, the Independent contains the usual assortment of notoriety seeking splurges together with a strange series of fantastic moralizings in paint, but on the whole the freaks are greatly in the minority."

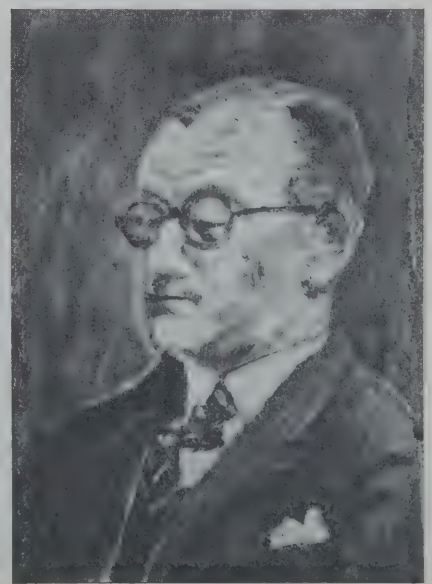
Helen Appleton Read in the *Brooklyn Eagle* says the Society has "in the eleven years of its existence finally simmered down to the type of exhibition it was in its inception intended to be, namely, a free-for-all, no-juried exhibition, without tenets or creeds, where any person with something to say on canvas or with clay, whatever his

degree of capability, might exhibit for the nominal sum of the entrance fee. In other words, the Independents' exhibition is not the vehicle for radicals nor a three-ring circus, with a full line of freaks and side shows, nor yet a manifestation of the psychopathic ward, from any one of which angles the feature writer has chosen to regard it and so has misled the public into believing it to be.

"The eleventh annual, viewed as a whole, appears to be made up of pictures and sculptures which may be said truthfully to represent the artists who made them. That a large majority of the exhibitors are not artists in the accepted sense of the word is beside the point. The exhibitors have sent in the best they were capable of. With this note of sincerity predominating, the art lover, critic and dealer (none of these terms to be regarded as mutually exclusive) have an added incentive to go through the exhibition looking for the new painter—the man with an individual slant on life, who, with proper encouragement, may be the Cezanne of a new epoch. Frankly, no such phenomena occurred, as far as this writer could ascertain. A few interesting new men whom it will be worth following have their work on exhibition, but the majority of good work was signed with names already familiar to the gallery frequenter."



"The Manicure," by Fred Biesel.



"Mr. G. C.," by L. I. Coggeshall.



## In This Materialistic Age



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"I simply adore the exhibitions at this gallery—the sandwiches they serve are simply divine."  
—Wortman in the *New York World*.

### For Duveens?

Mystery surrounds the sale in London of a group of pictures from the Earl of Northbrook's collection, including some works that were shown at the recent Flemish exhibition. No announcement has been made of the name of the actual purchaser, but London believes the pictures were acquired by a dealer in America. The agent in the transaction was Arthur Ruck, a London dealer who has been regarded as working very closely with Duveen Brothers. This latter concern was the subject of many letters in the London newspapers from artists and laymen after Sir Joseph bought Lawrence's "Pinkie" for \$388,500, and this may account for the reluctance to give details of the present transaction except by a step at a time.

The pictures sold by the Earl, who inherited most of his magnificent collection from his father, Sir Thomas Baring, who was created first Earl of Northbrook, are said to include Van Dyck's "Portrait of the Earl of Newport" and "Queen Henrietta Maria with the Dwarf," Sir Geoffrey Hudson, Gabriel Metz's "The Interior," Jan Steen's self-portrait, Crivelli's "Madonna and Child," and a representative work by Rubens.

### Salcia Bahnc

The Chicago critics wrote much about the paintings of Salcia Bahnc, a local artist, displayed at the Chester Johnson Galleries. Marguerite B. Williams of the *News* regards her as a prophet of the new movement of woman in artistic expression and mentions her with Amy Lowell, Willa Cather and Marie Laurencin, and asserts that in an "intensive, emotional manner Miss Bahnc has given us a new view of woman in her relation to man. It is interesting to note that her interpretation of woman as an elemental creature and the eternal victim is the very side of woman's story that Marie Laurencin suppresses."

In the paintings shown Miss Williams sees a playful spirit "giving way to the serious—to the satirical and the psychologically introspective." "Woman" listens to voices while demons play at dice for her at her feet, and she sees the wings of her aspiration tied behind her. "Judith" is a startling new psychological interpretation of the popular apocryphal character who has served nearly every artist, from the renaissance on, as a peg on which to hang a pretty picture of a woman. A mighty superwoman bares her breast exultantly over her deed of murder, which has freed her people and left her honor unstained.

## Home at Last!

"A long dream of the Print Club has come to pass!" says the Philadelphia *Inquirer*. "It has purchased for its very own the present headquarters at 1614 Latimer street and early in June the renovation of the building will be started. The front will probably be made over to conform in some measure with other attractive architectural adornments of the street, such as the recently built studio home of Yarnall Abbot and the house of the Colonial Dames. The first floor will be refitted as an exhibition gallery and lecture room and the second will be utilized as reading room and library, with changing showings of prints by old masters, for purposes of study. Here will also be installed the press, recently donated to the club by Richard E. Bishop and a small room will be devoted to the latest works by Philadelphia makers of etchings, lithographs, dry points, engravings, etc.

"A new and broad stairway will be built to supplant the present unusually narrow escalier, whereon one is always liable to get a wood cut, as a wit recently expressed it. The executive offices will be in the rear of the first floor and will look out upon, and will the windows of the second floor, the Colonial garden which will add yet another to the present group of prettily kept yards which obtain in that locality. It is expected that by fall all the needful change will have been wrought and the organization will then enter upon activities of an even wider scope than have prevailed of late under the excellent management of Mrs. Andrew Wright Crawford."

"Through its service in art matters," says the *Public Ledger*, "the Print Club has made itself a clearing house for rare prints and collections, and a bureau of information to which individuals or institutions might apply for authoritative advice."

### Americans in France

At the second exhibition of the season of works by members of the American Art Association of Paris, twenty-five painters and sculptors were represented. At the previous exhibition in January twenty-eight participated. A dispatch in the Philadelphia *Record* says the display indicated that American artists in France "are entering again into a period of intense and fruitful activity."

Among those exhibiting were Alexander Harrison, H. O. Tanner, Frederic Frieseke, Martin Borgard, R. B. Hostater, James McCabe, Roderic O'Connor, Michael Farrell, C. F. Snyder, Gabriel Thompson, Gilbert White, Mahonri Young, Emmanuelle Cavacos, George Conlon and Edmond Quattrocchi.

### Vast Mural Scheme

Twenty-eight murals depicting the world in prehistoric ages will be painted by Charles R. Knight for the Field Museum of Chicago, says the *New York Post*. The plan is to dramatize the evolution of life on the earth in a more systematic and sequential fashion than anything previously undertaken. Some of the murals will be twenty-five feet long.

Mr. Knight has made a life study of the anatomy and psychology of modern animals. He painted the murals of prehistoric life now in the American Museum of Natural History.



## Print Makers

The eighth International Print Makers Exhibition held at the Los Angeles Museum under the auspices of the Print Makers Society of California contains 329 works by 173 artists from 11 countries. The number of prints accepted was cut down, which made possible a less crowded arrangement, a condition which is praised by all the critics.

California has become a great center for prints. Its artists have gained world-wide fame for their etchings and wood-blocks, and its collectors have assembled discriminating groups. The Print Makers Society has taken great pride in its international exhibitions, but this time Arthur Millier, critic of the Los Angeles *Times* and himself an etcher of distinction, gives his colleagues a jolt by calling the display unrepresentative, inasmuch as scores of the world's leading print makers have not participated. Taking up the collection by countries he names the important absentees. For instance, he says:

"An unbelievably flat British section lacks examples by D. Y. Cameron, Muirhead Bone, James McBey, Frank Brangwyn, Sir Frank Short, Augustus John, Gordon Craig, Griggs, Briscoe, Gray, Fitton, Hankey, Detmold, Aiken, Howarth, Wyllie, Wilkinson, Nevinson, Lumsden and Blampied, a list which includes the most distinguished British printmakers."

The *Christian Science Monitor*, however, says: "England and Scotland have contributed more than 100 prints. Their range is not confined to the gentle or historic countryside. They have tried new methods and worked out new thoughts and injected into their exhibition a new note of charm since this departure has been well controlled by the accomplished English technique."

The prize winners are: Los Angeles gold medal, Malcolm Osborne (England) for his group of four drypoints; silver medal, John Taylor Arms (U. S.) for his group of three etchings; bronze medal, Elsie Henderson (England) for her group of three lithographs; Storrow purchase prize, Allen W. Seaby (England) for his block print in color, "The Trout"; Bryan prize, Arthur W. Hall (U. S.) for his group of four etchings; Huntington prize, Dwight C. Sturges (U. S.) for his etching, "A Game of Canfield."

## Art of the Negro

Adherents of the conventional in art have smiled at the weakness the modernist has manifested for African negro sculpture, in which he has claimed to see beauty and "significant form." However valid the objection may have been to the exhibition held at the Brooklyn museum, no one can deny the fitness of New York's latest display of ivory carving, wood sculpture, cutlery, pottery, jewelry and weapons, for it is being held in the heart of Harlem, where 200,000 negroes live.

This opportunity of the negro to study his own aboriginal art has been afforded by Delia J. Akeley, widow of the sculptor and naturalist, Carl E. Akeley, who brought the collection from the Pigmy district of Africa. The exhibition is being held at the 135th Street Branch of the New York Public Library.

## Montclair Attendance 18,000

The attendance at the Montclair (N. J.) Art Museum in 1926 was in excess of 18,000.

## Jewish Artist Portrays New Palestine



"The Guard," by Joseph Tepper. Courtesy of Lewis & Simmons.

The Zionist movement, which seeks to make Palestine once more the center and inspiration of the Jewish race, has its exemplar in painting in the person of Joseph Tepper, native of Russia, who has just held an exhibition at the Lewis & Simmons Galleries. The canvases depicted modern Jewish life in Palestine, and included both portraits and landscapes. "The Guard," shown above, is typical of

the spirit of the old-young race once more conquering its Promised Land.

The New York critics found Mr. Tepper's exhibition to be more interesting in subject than in art. The *Times* said he was "informative and reportorial," and the *Herald Tribune* held his work to be "uniformly strong and realistic," but "cold and unimaginative," with color "laid on with too heavy a hand."

## American Cartoonists

Some critics have said that posterity will recognize as the greatest artists of the present day some of the men who draw the funny pictures for the newspapers. A few of the great figures of the past, like Callot and Rowlandson, won immortality by making a line express a theme. The Cartoonists of America have just given a dinner in New York to F. B. Oppen, W. A. Rogers and Charles Dana Gibson, at which 500 were present, including many notables.

In a speech Mr. Rogers asserted that the first American cartoon was on the rattlesnake flag, and attributed it to Benjamin Franklin.

## Heads Pasadena Art Institute

Arthur H. Fleming has been named president of the Pasadena Art Institute. He is president of the board of directors of the California Institute of Technology, and his benefactions have helped to make it one of the leading scientific institutions of the country.

## The Artists' Dream

William Forsyth, chairman of the jury of selection for the twentieth annual exhibition by Indiana artists and craftsmen at the John Herron Art Institute, Indianapolis, concluded his foreword to the catalogue with this expression of hope and melancholy, which is the abiding sane attitude of artists toward art:

"Each annual exhibition is like the turning of a page: New times, new men, new ideas—whether they are better or worse only time can say. Life and art are dreams. Dreams do not always come true, yet who shall rob us of our dreams, and who shall say but that the next page may be the golden one? We wait and hope."

There were 268 exhibits in the display. The jury of awards, composed of Kathryn Cherry of St. Louis, Theodore H. Pond of Dayton and Carl H. Lieber, gave the Holcomb prize to "Sandy Selfridge," by Hugh Poe; the Art Association prize to "Mrs. Robert E. McClure," by Durr Friedley, and the applied arts prizes to Jane Uhl for pottery and Elsa Bachman for jewelry.



## Lots of News—at the Metropolitan



"The Old Spaniard," by Leopold Seyffert. Courtesy the Grand Central Art Galleries.

There is lots of news from the Metropolitan Museum of Art this month.

In the first place, the Hearn fund has begun to function again, three purchases having been announced—Frank W. Benson's "Two Boys," recently shown in the artist's exhibition at the Macbeth Gallery; "Maine Ledges," by Roy Brown, which was reproduced in THE ART DIGEST of February 1st, and "The Old Spaniard," by Leopold Seyffert, which is herewith reproduced.

In the second place, there was announced the purchase of a remarkable "Madonna and Child with the Infant St. John," which, to the great scandal of the "art world" of New York, London and Paris, is declared to be an authentic work of Antonello da Messina, in spite of the fact that the expert Bernard Berenson in the well known authenticator among art periodicals, *Dedalo*, "denies the possibility of this ascription." The curator of paintings at the Metropolitan, Mr. Bryson Burroughs, stands on his ear and declares, expert or nor expert, the work is an Antonello. And Mr. Burroughs, it seems, has a 9 to 1 chance of being right.

In the third place, an anonymous donor has given the Metropolitan a charming "Apollo" by Odilon Redon, in the French

artist's "part imaginative, part romantic style."

In the fourth place, the Metropolitan has not one word to say as to where the funds came from for the purchase of the \$90,000 "Three Graces" of Sargent.

The Antonello da Messina was bought in January from the English firm of Agnew, a concern which stands on its own ancient prestige and does not seem to care a farthing for the opinion of any famous expert.

Mr. Burroughs—himself a painter, one of whose inimitable exhibitions is now being held at the Montross Gallery—says of Antonello da Messina that "after more than three hundred years of neglect" he has at last been recognized as "one of the foremost masters,"—one of those "austere artists neither making an appeal to the passions of others nor revealing their own emotions, who appear oftenest in the stage of development just before the culmination of great artistic periods."

The work came from a house near Verona, three or four years ago. In his parting thrust at Mr. Berenson, Mr. Burroughs says: "But our position is unmistakable: we believe this to be one of Antonello's important paintings and consider the work a masterpiece."

And the Hearn fund is working, but the Sargent mystery is unsolved.

### New York's "Gracie Mansion"

New York now has a museum of the early nineteenth century. The Gracie Mansion, in the park at 88th street and East River, has been restored to its original condition with rooms furnished in the styles of the period by the Museum of the City of New York, and opened with an exhibition dealing with "Shakespeare in New York," comprising a collection of playbills, portraits, photographs and relics.

### Egypt Demands Nefertiti

The Egyptian government has asked of Germany the return of one of the Reich's greatest art treasures, the transcendently beautiful head of Nefertiti (Little Lute), wife of Akhnaton and mother-in-law of Tutankhamen, and the demand is resented by both the German and the English press. The head was excavated by German archaeologists before the war and fell to Germany under the customary arrangement for equal division with the Cairo Museum.

## Dixon in Chicago

"Maynard Dixon—Modernist, Western," is the way the Chicago Galleries Association announced its exhibition of paintings of the desert by the Californian. When he received a copy of the catalogue, he stood aghast, according to Eleanor Jewett in the *Tribune*.

"Good heavens!" he wrote back to the gallery. "Out here they call me a horse and buggy artist, I'm supposed to be so conservative."

"A man may be dead a hundred years and yet be a modernist," observes Miss Jewett, "but Mr. Dixon is neither modernist nor dead. Conservative and conventional are not entirely applicable to him, either. His paintings are solid and definite compositions, vigorously imposing upon you the fact that the man who painted them had certain definite ideas which, in them and through them, he was trying to put over. Principally he is trying to tell some of these secrets of the desert. He has painted the desert in daylight and by night, with a clouded moon wandering the sky and shading the earth blacknesses with silver."

"He has painted stretches of sand, arid, vast and void of every element of human interest, except that secret which is its mystery and charm. He has painted the still and sullen rocks that jut from the unyielding breast of the sand. And all of these he has painted with the sureness of a man with a message. There is no fumbling, nothing but a definite certainty which claims in return, and instantly, our understanding and appreciation."

"Mr. Dixon's work is vital and alive and different, but not radical. It seems based on simplicity and truth, the combination yielding a strength and beauty which the real 'Modernist,' achieving oddity, rarely attains."

### Paul Helleu Is Dead

Paul Helleu, portraitist in pastel and dry-point etcher, is dead in Paris at the age of 67. His fame was particularly great in the United States, where he painted more than sixty portraits, mainly of women well known in society and the children of the rich. Beauty was his enthusiasm, and his popularity was enhanced by his stressing of that quality when it existed in his sitters, and by his praise of the beauty of American women.

Helleu was first of all a draughtsman, but in his pastels he knew the charm of delicate color. He was a mural painter, too, and was commissioned to do the decorations of the Grand Central Terminal, New York, which he completed in 1912, the blue ceilings and constellations of the central room being his especial pride.

### Curtis Work for Artland Club

"Sierra Gold," by Leland S. Curtis, which was the runner-up for first prize at the Artland Club's first exhibition of Pacific coast artists held in Los Angeles, has been purchased by individual subscription of members for presentation to the club.

### Forty Sales at Exhibition

The thirty-first annual exhibition by artists of Chicago and vicinity at the Art Institute broke all records in the number of sales, more than forty works finding purchasers at prices ranging from \$75 to \$1,000, according to the *Post*.



# Sir Joseph Buys "The Resurrection," a Sensation in London



"The Resurrection," by Stanley Spencer. Courtesy of the Goupil Gallery, London.

Hailed by the London *Times* as, in all probability, "the most important picture painted by any English artist during the present century," Stanley Spencer's "The Resurrection," which presents the great awakening in the graveyard of an English Gothic church, has been purchased by Sir Joseph Duveen for the Tate Gallery, through the committee for the administration of the Duveen Fund for Modern British Art.

The painting has caused a sensation in London and crowds have flocked to the Goupil Gallery, where it has been exhibited. The *Sphere* calls it "one of the most remarkable pictures ever exhibited." It is 18 feet wide and 9 feet high and took the artist three years to paint.

The first impression of the reproduction which THE ART DIGEST presents above is one of confusion, but if studied a little this feeling disappears and the Pre-Raphaelite composition emerges in what the critics call the clarity of its *décor*."

"Positive statements about art," says the *Times*, "are always rash, because memory is treacherous, but—and not forgetting the works produced for the Imperial War Museum—in all probability 'The Resurrection,' by Mr. Stanley Spencer, now on view with other works by the same artist at the Goupil Gallery, is the most important picture painted by any English artist during the present century. We have had in the period ashes of genius and laborious manufactures, but this combines great originality in both conception and design with complete working out and highly finished execution. "It is a large canvas, 18 feet by 9 feet, the subject being the general resurrection as exemplified in an English country churchyard, thus combining local character with universal meaning. All sorts and conditions of people, including the coloured races, are represented, with a great deal of symbolism in the character and attitudes of individual figures, but this for the moment may be disregarded. The white-walled church, parallel to the spectator, occupies the greater

part of the background, the composition being dominated by a wide pyramid, with its apex formed by the white rose-embowered porch and its lower angles by table-tombs in perspective. Secondary forms of a similar character carry out the composition to the sides, with a commentary upon its general tendency in the row of splayed lancets in the church wall and the spear-heads of railings around some of the tombs; and across this framework there is a play of broken parallels, formed by the tombs, figures and shrubs, with round and oval medallions to connect the irregular and regular forms. A strip of red-tiled roof, supported below by brick tombs, green grass and shrubs, and the 'off white' of wall and grave-stones, make the foundation of a colour scheme which is both sober and pleasing, with brighter notes in flowers and the details of some of the costumes. To the left of the church the eye is led into the distance by an ascending path and a gleam of light on the surface of a river, with the incident of an approaching boat laden with human beings.

"Apart from the character of the subject matter, the picture is English to the bone—in its frank reliance on line rather than on mass, for instance. What makes it so astonishing is the combination in it of careful detail with modern freedom in the treatment of form. It is as if a Pre-Raphaelite had shaken hands with a Cubist. There are, it is true, patches of detail—wreaths of flowers and blossoming shrubs—which claim the sort of attention given to still-life painting, but they do not disturb the unity of the whole. The picture can be seen at a glance, and at the same time lends itself to 'reading' in detail."

## The Builder

He alone builds

Who builds for beauty, shrining his little truth

In stones that make it fair.

—Harriet Monroe, in "Poetry."

## Les Humoristes

[Concluded from page 1]

tive work and in publicity. Why then are these two sections so poor here?"

As there was a retrospective show of Willette a year ago, this year Robida is so honored, Robida who, we are told by M. Louis Vauxcelles in *Excelsior*, "was an ingenious illustrator with a rich imagination and who, like Jules Verne, with whom he had more than one point of contact, foresaw, divined, almost invented the discoveries of modern science."

Of the present leaders, "there is Forain (president of the Société des Dessinateurs Humoristes), who is a master; his stroke is more authoritative, more incisive and more decisive than ever; Mme. Forain is a distinctive colorist; Delaw a poetic and charming little elf; Dresca, the successor of the Little Masters of the 18th Century; the caricatures of Joseph Hémard have a certain broad impudence; Henry Fournier laughs sillily at the snobbishness of his contemporaries; Genty, Falké, Hautot, Radiguet, Arsène Brivot, Ibels, Jodelet, Kern, Mars-Trick, Sauvayre, Louis Morin, Neumont, Pavil, Portelet, Boubille, Becan, Saint-Ogan, Cabrol, Duc-Kercy, Weilus, Georges Redon are the pleasing and appreciated collaborators of daily or weekly papers."

## Philadelphians in Tennessee

Chattanooga's art association is only three years old and it is proud of the success of its latest exhibition, a display of works by Philadelphia artists. More than one thousand persons attended the show, and the sales amounted to \$2,400. The Mountain City Club bought Charles Morris Young's "The Hounds of White Horse Tavern."

## Cincinnati Attendance Grows

The annual report of the Cincinnati Museum shows that the attendance for 1926 was 62,390, an increase of 10 per cent.



## A Tintoretto Joins Cleveland's El Greco



"Madonna and Child," by Tintoretto. Courtesy Durlacher Gallery.

Through the Huntington Trust there has just been added to the John Huntington collection in the Cleveland Museum of Art a "Madonna and Child" by Tintoretto (Jacopo Robusti), who has been called one of the most modern of the old masters both in form and color.—the fountain head of that stream of tradition which leads to El Greco and thence to Cézanne. The museum, it will be remembered, recently acquired an El Greco.

The picture is believed to have been painted between 1570 and 1580, and is a product of Tintoretto's middle period, after those youthful years in which the influence of Michelangelo, Titian and others had run its course and his developed style had asserted itself. The general pyramidal composition of the picture is built up by placing against each other opposing curves of the two figures, the same principle which unites the figures of "Mary and Martha" in the well known Tintoretto of the Munich

"Alte Pinacothek." Its scheme of design is a variant of that used by him in various pictures, notably the "Bacchus, Ariadne and Venus" of the Ducal Palace, Venice, in which the compositional lines radiate in curves from a central point, giving a turning, turbine-like rhythm, binding the entire picture into a closely knit organism. Here the hand of the Madonna, in shadow, is the center from which these lines radiate, with an unconscious sense of motion, leading the eyes to the various portions of the design.

The color scheme is simple in the extreme, a study in three colors, blue, red and yellow, greyed throughout. The blue mantle of the Madonna turns toward violet in its shadows and high lights, the robe of red has traces of the same violet, the yellow about the head suggests the halo, and the background, slightly warmer than the flesh colors, vibrates by a playing of violet reds over and against blues. It is a scheme later used by El Greco.

### Newark's Novel Show

There is two-fold novelty in an exhibition of paintings now being held in the Newark Museum. In the first place artists from New York and vicinity have been excluded and in the second each of the fifty paintings is displayed uniformly in a simple black frame with a line of gilt around the picture.

Ten states are represented: Massachusetts, Maryland, New Hampshire, up-state New York, New Jersey, Illinois, Ohio, Michigan,

Missouri and Minnesota. The director, John Cotton Dana, asked persons who are regarded as good judges of art in various parts of the country to recommend young artists for invitation, and more than a hundred names were submitted.

"New York," said Mr. Dana, "is far from being the only place in the country where work of high quality is being done. In fact, it is probable that most of the New York group who have gained distinction disclosed their fundamental qualities before they became New Yorkers."

## Mary's Portrait

THE ART DIGEST in its issue of 1st February told of the acquisition by the city of Glasgow for £7,000 of the portrait of Mary Queen of Scots, which had been in possession of the Earl of Morton's family since 1580. The London *Sphere* takes up the fascinating chapter of history that is twined about the portrait:

"The picture is painted on a panel, and undoubtedly the work of a competent artist whose identity, however, is unknown. An interesting feature is the absence of all Catholic emblems. Instead of the crucifix and rosary, a large ruby surrounded by pearls hangs from her neck, while the rosary is supplanted by a lace-edged handkerchief. From this omission it seems reasonable to suppose that it was painted for a strict Protestant, such as a Scottish nobleman of the Reformed faith.

"But Protestant though he was, it is scarcely likely that the Earl of Morton would have wished to possess the portrait of the queen whom he had vigorously opposed. In all the most fateful episodes of her life, James Douglas, Earl of Morton had stood as her dire enemy. It was his armed men who had seized the courtyard of Holyrood and held the staircase on that tragic evening when Rizzio had his last supper with his royal mistress. At Carberry Hill, Morton was one of the leading nobles against Mary and Bothwell, and it was at his side that the unhappy queen broken down by the disaster which had befallen her, rode into Edinburgh amidst the jeers and insults of the city mob who thronged the streets. And when Queen Elizabeth wanted proof of Mary's complicity in the murder of her husband, it was Morton who was one of the chief accuser and the producer of the famous Caske Letters.

"In the face of this we can scarcely credit any desire on his part to possess the portrait of the injured queen. But it may well have been painted for one of the Douglasses of Loch Leven, who succeeded to the earldom on the death of Morton, who was ironically enough, executed for his complicity in the murder of Darnley, of which he had so strenuously accused his sovereign. Like many others, he had been aware of the plot, but had taken no active part in it, and had managed to be out of Edinburgh on the night of the explosion at Kirk-o-Field. This absence did not avail him much, for his enemies triumphantly secured his conviction, and his head was added to those which have decorated the Tolbooth."

### Baltimore Whistler Exhibition

Baltimore art lovers are having a treat through the exhibition at the Maryland Institute of the almost complete Whistler group of the Lucas art collection, which it possesses. Occasionally in the past small showings have been made, but this time a large gallery has been filled with the almost priceless etchings, lithographs and water colors of the master.

### Gives a Hailman to Carnegie

The Garden Club of Allegheny County has presented "Under the Umbrella," by Johanna K. W. Hailman, to Carnegie Institute, and the institute has commissioned this artist to paint the portrait of the late Douglas Stewart, director of its museum.



## Europe's Attitude

"A French deputy, Henri Auriol," says the *Christian Science Monitor* in an editorial, "has prepared the text for a new law forbidding the sale of antiquities, or works of art which might be classed as historic public monuments or relics, to foreigners, specially Americans. 'France has already been despoiled of many of her priceless art treasures, and it is time to stop their sale,' he is quoted as saying in support of his measure. Similarly, there is usually an outcry against American collectors in other countries whenever a painting or piece of statuary is bought for transfer across the Atlantic. Sometimes private societies are formed to outbid the American dealers in order to keep noted art treasures at home. In Sweden there recently arose a press campaign against an antique furniture dealer from Boston, whose agents were buying up discarded peasant furniture for his customers among the well-to-do residents of New England. None of the articles were wanted by Swedish museums, but the idea of exporting anything old irritated the anti-urbanians.

"Is this feeling justified? A more generous attitude was suggested by an editorial in the *Handels och Sjöfarts Tidning* of Gothenburg, namely that it is the duty of Europeans to help offset this need of the United States, especially since a majority of the people in that country are of European stock originally and thus have a certain moral right to a share in the cultural riches of their common ancestors. When he forbears of the Americans of today migrated from Europe they obviously could not carry with them their portion in antiquities, so that when they now have been able to prepare suitable shelter for them, it is but natural that they should want a bequeathed partition of the inheritance.

"This contention acquires still greater force from the statement by M. Auriol that there are now in France 32,000 public monuments going to decay for want of state funds to keep them up. No one has yet charged that the art treasures bought in Europe by Americans have been neglected. On the contrary, they are as a rule better housed and cared for than they would have been in the country of their origin. And with their superfluity of "cultural treasures," why should not the Europeans be willing to part with some of them, so as to improve the cultural standards of the New World?

"As to the methods of acquisition, what could be fairer than legal purchase? Many of the choicest historical relics in European capitals have been acquired by means much less respectable, but has any society ever been formed to restore, for instance, the Parthenon frieze in the British Museum to Athens, or the 'Victorie de Samothrace' in the Louvre to its island in the Ægean? Or, to cite a more recent example, what have the modern Christian nations of Europe done to return the Chinese antiquities plundered by their armies during the Boxer rebellion? When Napoleon Bonaparte made his Italian campaign he wrote to Paris asking for an expert to select works of art in the conquered cities worth sending back across the Alps, and Sweden's chief book treasure, the 'Codex Argenteus' or Silver Bible, the oldest Gothic text known, is but a trophy from the Thirty Years War. "But, of course, it is impossible to turn

## San Diego Acquires a Regal Nattier



"Louis XV and Mme. Bourbon-Conti as Mars and Venus," by Jean Marc Nattier.

The Fine Arts Gallery of San Diego has acquired from the Edward R. Bacon collection a painting by Jean Marc Nattier in which Louis XV and Mme. de Bourbon-Conti are portrayed as "Mars and Venus." The canvas, which is 47 inches high and 38 inches wide, is in such fine condition that it gives full opportunity for the enjoyment of the colors of this period of French art.

The flesh tints are supplemented by the light cream grey of the lady's bodice, the pink of her dress and the blue and cream of her mantle. In the king's costume, a red cloak is tossed back from the dark armor and black feathered helmet. Soft, medium brown tones in the rocks at the side and the quiet blues and dark greys of the sky form the background for the lovers.

the hand of history backward. The ethics of one generation cannot be imposed on a past age. For the future, however, the Europeans might do worse than adopt a more generous attitude in this direction toward their American cousins, especially when they get well paid for any 'sacrifices' they may be called upon to make."

### British Art Center

The plan for a great art center in London, as described recently in *THE ART DIGEST*, was furthered at a meeting of the British Empire Academy presided over by Lord Howard de Walden, the prime mover in the scheme, who in the course of a speech dwelt on the necessity for such a center.

There were difficulties common to all the arts, and he thought the time had come to endeavour to find a scheme by which they would be able to deal with all the difficulties together. One of the constant troubles had been that the development of the population and the development of the arts had outrun the actual accommodation provided for

them. Accommodation for arts from which there was a ready return was quickly taken by those commercially interested, and arts from which no dividends could be so quickly obtained had been rather placed in the cold. Painters, sculptors, and musicians were short of room. They should deal with all these difficulties and provide a central building where the arts could be housed and where the general public would know where to find them. They would also have a center where people interested in the arts—music, painting, sculpture, and the drama—could meet and exchange ideas.

Enthusiasm for the plan was voiced at the meeting by Lord Strathspey, Sir Henry Brittain and the Mayor of Westminster, and subscriptions were opened for a foundation fund.

### Kansas City Artists

The Kansas City Society of Artists has sent a traveling exhibition to Kansas, to be shown in various cities. The society will hold its annual exhibition in May at the Kansas City Art Institute.



## An Armfield for Sydney National Gallery



"The Samovar," by Maxwell Armfield. Purchased by one of the trustees for the National Gallery of Sydney, Australia.

One of the trustees of the National Gallery of Sydney, Australia, has purchased from the annual exhibition of the Royal Portrait Society in London Mr. Maxwell Armfield's "The Samovar" (Mme. Jessie Lemont). The work will become part of the gallery's permanent collection, subject to the approval of its council. Concerning this

picture Mr. Frank Rutter recently wrote in the *Christian Science Monitor*: "Holbeinesque in its delicate delineation of sitter and accessories, but slightly Japanesque in its mat color and arabasque patterning, it admirably expresses the fastidious refinement which always characterizes Mr. Armfield's art."

## Not So Odious

The editor of *Commercial Art* of London and the editor of *THE ART DIGEST* will have to grin at each other if they ever meet, for whereas the latter has been extolling the superior artistry of British posters, the former prints as his leading article for March an article by Sir Charles Higham which maintains exactly the opposite. The article is headed, "British and American Pictorial Advertising—A Comparison." Sir Charles says:

"I did not choose this title. The editor chose it for me. There is no comparison between American pictorial advertising and British pictorial advertising. Where America has nothing on us from the point of view of advertisement writing, she has got us whacked from the point of view of the class of artist who regularly prepares the illustrations for her advertisements, and she makes blocks that astonish us by their superiority; the excellence of 'makeready' in many American periodicals is remarkable."

"I think that the supremacy of American pictorial advertising is not due to the fact that we lack the capacity to do equally good work, but that so far the British advertiser in the main, has not realized the advantages of getting the very best possible type of artist for a particular job, and then notwithstanding the cost of the blocks where he has given the order for them. Then again those who reproduce the blocks do not do it with the same skill and care that our American friends do. But this will rectify itself in time. We are steadily improving."

"The hoardings of America beat us in my humble opinion. No poster that I have seen on the British hoardings is comparable either in beauty of design or in the length of time during which it retains its original color, with that of the Palmolive poster. The reason for this is that the American advertiser plans a year in advance what he is going to put on the hoarding. He has the posters made and he lets them get almost weatherbeaten and dry before he sticks them up to stand the elements."

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# This Nude Was Banned by the Paris Police



"Figure couchée," by Jean Berque.

There is a new bond of sympathy between France and America. Recently the French magazine, *Le Crapouillot*, which is often quoted by THE ART DIGEST, reproduced on its cover the above painting by the worthy young French painter, Jean Berque. The police ordered the stationers not to display copies in their windows.

Can it be possible that some of our American puritans have crossed over and got the ear of the Paris police? If so, France has America's sympathy, and its permission to ship them away—to Pata-gonia, Devil's Island, or anywhere else except home.

phere and the sunlight grows finer with age. Around this patriarch are grouped artists who are younger but still well-known for some time. There is Bastien, who, in the magnificent portrait of his mother, suggests Rembrandt. There are the marine painters Marcette and Frantz Charlet. There are the landscapists Pierre Paulus and Barthel-emy, who dominate all the others. There are the painters of the nude and of portraits, Toussaint, Watelet, Swyncop, Van Zewenbergen, Hermann Courtens, Hermann Richir; the outdoor painters, Madyol, Pinot, Leduc, Mathieu; the whimsical Allard l'Olivier, the witty Cassiers, the still-life painter Logelain.

"All these formulas, to tell the truth, however fine the profession of the artists, are somewhat out of date. Frantz Courtes invented his and it remains astonishingly young. I saw only one, among the other works exhibited, that is not losing time, that of Arthur Navez, as piquant as it is firm in both his nude and his still-life."

To M. Arsene Alexandre, in *Le Figaro*, it also appears that while these artists tell their story marvellously well it is still the same old story. To him, again, while they are welcome, other painters and sculptors would be welcome in addition.

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## Belgian Salon

There has recently been held in Paris at the Galeries Georges Petit the first Salon of Belgian Art at Paris, with the purpose of presenting, not the great Flemish art of past centuries, as in the exposition in London, but the work of living Belgian painters and sculptors. Some of the Paris critics were all cordial acquiescence in their welcome of it, while others thought that it might be living but it was not young.

Of the latter is M. Thiébault-Sisson, who, in *Le Temps*, finds the eighty canvases and thirty-two works of sculpture good as far as they go, but there is no revelation. Young Belgium is not represented in that selection, and it is that youth with which we need especially to get acquainted. . . .

"But still one is not less glad to see again the admirable talent of the landscapist Frantz Courtens, whose color has lost nothing of its richness, whose technique keeps its power and whose vision of the atmos-

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## Religious Art in a Notable Exhibition



"Agony in the Garden," by Raphael. Owned by Mr. Clarence Mackay, and exhibited at the galleries of Jacques Seligman & Company.

At rare intervals, under the surety of one of the great art firms, American collectors allow some of their treasures to be brought together in an exhibition for the benefit of some charity. Such an occurrence has taken place with the assembling of the "Loan Exhibition of Religious Art" in the galleries of Jacques Seligman & Company, in New York, for the benefit of the basilique of the Sacre Coeur in Paris, under the auspices of Cardinal DuBois, archbishop of Paris, and Cardinal Hayes, archbishop of New York.

In a single exhibition room are assembled forty-eight objects, dating from the twelfth to the sixteenth centuries, inclusive, whose combined value would make a king's ransom. They range from paintings by such masters as Mantegna, Botticelli, Raphael, Bellini and El Greco, to precious early Gothic tapestries, thirteenth century sculpture and twelfth century Rhenish and Limoges enamels.

The Jewish collectors of America have long shown an appreciation for the austere

beauty of Christian religious art, and they were generous in loaning their treasures for this exhibition. A full list of the owners of the objects shown is as follows: Mr. and Mrs. Arthur Sachs, Mr. Clarence Mackay, Mr. and Mrs. Nicholas F. Brady, Mr. and Mrs. Aaron Naumburg, Mr. and Mrs. Harold I. Pratt, Mr. and Mrs. Edwin S. Bayer, Mr. and Mrs. Otto H. Kahn, George and Florence Blumenthal, Mr. Mortimer L. Schiff, Mr. J. Duranthon, Mr. and Mrs. J. Straus, Mr. Felix Warburg, Mrs. Myron C. Taylor, Mr. and Mrs. Henry Sachs, Mrs. S. W. Straus, Mr. Grenville L.

Winthrop, Mr. and Mrs. A. J. Kobler, and Mr. Jules Bache.

Frank Jewett Mather, Jr., in a foreword to the catalogue said: "Considered broadly the history of art is the history of religious art, the exceptions coming to only a few centuries out of the millennia between the first cave painting and the present day. In all this stretch, we note a fine balance between the interests of craftsmanship and those of religious expression. The earliest examples in this exhibition show this immemorial equilibrium still relatively maintained. Most, however, tell of that interesting moment when the old religious and the new humanistic emotion are in exquisitely unstable equilibrium with each other and with technique. In short, the observant visitor may here sense that more complicated and sensitive balance of interests which preludes the art of today. For our today, of course, dawned in the middle ages."

Mr. and Mrs. Brady lent their Botticelli, "Madonna and Child with Angels," and their Bellini, "Virgin and Child;" Mr. and Mrs. Sachs an Avignon primitive, "Annunciation;" Mr. and Mrs. Naumburg their El Greco, "Christ Chasing the Money Lenders from the Temple," and Mr. Mackay his Verrocchio, "Madonna and Child," his Mantegna, "Adoration of the Shepherds," and his Raphael, "Agony in the Garden."

The latter, herewith reproduced, formed, as Mr. Cortissoz points out in the *Herald Tribune*, "a part of the predella for that altar piece which Pierpont Morgan gave to the Metropolitan Museum, the altar piece painted for the nuns of St. Anthony at Perugia, in 1505. The artist was then twenty-two, on the threshold of his prodigious fame, but still carrying about with him the mild influence of Perugino. But what a master is this pupil! He invests his theme with a solemnity like that of some echoing strain of organ music. He is young, but tragedy comes within his scope. He has had but the slightest experience of life, yet he can plumb the depths of truth. In its simplicity and in its gravity it is a marvelous achievement."

## New York Season

Paintings and drawings by one of the strangest of modern artists, the young Pole, Eugene Zak, who died last year in Paris, provided a treat for critics and amateurs at the Brummer Galleries.

The Brooklyn *Eagle's* comment is a bit of brilliant descriptive writing:

"Zak was a unique figure in the Paris art world—a personality endowed with rare sensibility and a curious mystical quality of imagination. While he was classed among the moderns always to be found at the Cafe de Dome and a power in the Salon des Tuilleries, he had evolved a style in which to express his fanciful ideas entirely apart from the popular modernistic idiom.

"Extremely frail in health and ethereal in appearance, his physical being is reflected

in his art. The men and women who inhabit his rainbow-colored fairyland are hardly human; they are fays and changelings. Even in his earliest work, before ill health came and so added to the extreme spirituality of his point of view, his portraits and drawings of models have something of this strange, eerie quality which was later to set his work apart from the modernist painters who tend to put all stress on design and structure and none at all on subject and atmosphere. His

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women's heads have the cryptic, enigmatic smile of a Leonardo.

"Connoisseurs are inclined to believe that Zak's work will be highly prized as time goes on, both for its gentle, whimsical mysticism and the enchanting, prismatic quality of his color."

\* \* \*

If you were curator of paintings in a great museum like the Metropolitan in this age when people take art so very seriously that they are always fighting about it, and if you were a painter yourself, wouldn't you be inclined to seek a little relief by putting some fun into your compositions? Bryson Burroughs, whose favorite theme is mythological characters, has earned the title "gentle humorist of American art," and the critics had a good time at his exhibition at the Montross Gallery,—all except a few who soberly wrote of his pictures as decorations, which of course they are, and very good ones somewhat in the style of Puvis de Chavannes.

The understanding critics commented on the flapperish qualities of Mr. Burrough's goddesses. There is "Nausicaa and Her Maidens," who are presented, says the *Sun*, just as Ulysses was washed ashore on Long Island, "somewhere near Peconic Bay." Nausicaa, although slender, "is capable. She will get out of this old world what she wishes. She gives the appearance of having been educated at one of those girl's finishing schools at Greenwich, Conn. The laundry work on which the maidens have been engaged is about finished. No electric washer has been used. It seems a slight anachronism that so up to date a girl as this Nausicaa should still insist on hand work."

Then there is the Brooklyn *Eagle's* description of "Europa": "There is none of the fright and horror displayed at her impending rape with which the old masters were wont to depict her. Rather, she regards her bovine seducer, a handsome Holstein bull, with an air of shrinking but pleasant expectancy."

\* \* \*

Malcolm Parcell, idol of Pittsburgh, who has taken two popular prizes at the Carnegie International, showed fifteen canvases at the Macbeth Galleries, and the New York critics commented on his versatility and scolded him about it, and also pointed out that his proximity to the big International had been inclined to subject him to too many influences. However, "Jim McKee," one of the works shown, came in for much praise because of its rugged and dramatic characterization.

"There is equal assurance in the painter's approach to his several themes," says the *Herald Tribune*, "a confidence and ease in his manner of varying his tempo and feeling to suit the different subjects that sug-

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gests nothing if not extreme versatility. . . . Mr. Parcell seems to have little difficulty in doing many things well, but there is no doubt that he could better himself by following fewer paths."

The *Christian Science Monitor* is of a mind that "Mr. Parcell has so many gifts and facilities that it seems a pity not to have them more closely interwoven to produce a really telling style and significance," and the *Sun* says the works are "compounded of all sorts of approved passages in well-known pictures. There are all sorts of echoes of Zuloaga, Whistler, the somber

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D. Y. Cameron, and even the stilted Mesnard. This, of course, may be said of many youthful painters, who must learn somewhere, and as best they may, but those who finally achieve reputations melt all their borrowings in the fire of their own experience."

\* \* \*

All of Gifford Beal's paintings, water colors and drawings, shown at the Kraushaar Galleries, says the *Post*, "appear to speak the same aesthetic language, a truly American accent of vigor, directness and frankness—a masculine sturdiness unexpectedly modified by a flavor of romance. . . . A new note that one realizes in all recent work by Mr. Beal is the gayety that has crept in. Always a brilliant colorist, there was yet a sober, realistic acceptance of fact that gave a certain grave formality to his canvases. But in the landscapes crowded with bright, animated figures such as the handsome 'May Day, Central Park,' a canvas just completed, or the sparkling 'Salt Island' with its flash of running blue water, its stretch of beach with gay figures and its complete abandonment to the light, color and beauty of the outdoor world, there is new charm and persuasiveness."

The *Brooklyn Eagle* especially liked Mr. Beal's presentments of the circus, which, instead of emphasizing its crudity or bizarreness, have "something of the magic which the spectacle presents to a child. The ring is enveloped in the golden glow which light shining through canvas produces; the horses are fat, sleek and white; the riders pink and spangled; it is all animated, healthy, romantic and yet entirely realistic. Regarded from the technical standpoint, much of the effectiveness is produced by his emphasis upon rhythmic patterns."

\* \* \*

Max Weber is both poet and painter, and Benjamin de Casseres in an introduction to a new book of poems and wood-cuts, says the artist is a reaction against intellectualism; he is the uncorrupted baby-stare before the incarnations of the soul of man in art." The *Sun* quotes this in its review, and singles out "Mothers and Children," at the New Art Circle, which, it says, is "small in size but big in content. One of the mothers rests her head on her hand and sleeps. The other dreams wakefully. There is no direct hint of tragedy, but an indescribable mournfulness pervades the picture. The composition and the painting

are alike masterly. It is one of the finest pictures to be produced this year."

The *World* says that Mr. Weber, who is one of the very first of American modernists, has "invented for his own purposes manner of painting that is unusually lucid and entirely personal. In his hands paint is never a sticky and unwieldly substance intervening between the artist's thought and the receptive eye. His paint is exceptionally alive and by paring down his means to the severest economy he achieves a flexibility and expressiveness out of the reach of those painters who smother whatever idea they may have had under a display of dexterity in the manipulation of their medium."

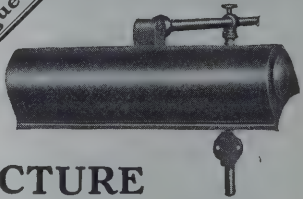
The *Times*, holding the artist to be "one of our outstanding painters," expresses its partiality for Mr. Weber's landscapes and still lifes, saying his ladies are "as chunky as ever."

\* \* \*

An exhibition of sculpture, mainly of portrait busts, by Edmond Quinn, at the gallery of Marie Sterner, pleased all the critics. The *Brooklyn Eagle* saw in them "that rare combination, a good likeness and real plastic significance." "For the unguarded," said the *World*, "his style is little too subtle; having a fondness for truth of characterization and a complete unwillingness to rely upon tricks of caricature or the obvious surface eccentricities of his subjects, Mr. Quinn presents a series of portraits that do not require stylization to escape the curse of sameness."

The *Herald Tribune* said: "There is immediate conviction about them not only because they are obviously well conceived likenesses, but because of the refined seriousness of their workmanship."

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Birmingham, Ala.

ARK AND RECREATION BOARD—  
April 3-25—Contemporary American Artists (A. F. of A.).

Fayetteville, Ark.

UNIVERSITY OF ARKANSAS—  
April 11-25—Contemporary paintings (A. F. of A.).

Los Angeles, Cal.

OS ANGELES MUSEUM—  
April—Annual exhibition, painters and sculptors; "The Twenty," modern Europeans; sculpture, Cristadore, Porter, Scarpitta.  
May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

TENDAHL ART GALLERY—

To April 9—William Wendt.  
April 9-25—Albert Groll.  
April 25-May 9—John Wenger.  
May 9-23—A. H. Gilbert; Edgar Payne.  
May 23-June 4—Joseph Kleitsch; Guy Rose.

INSIE GALLERIES (BARKER BROS.)—

April—Jack Frost.  
May—Orrin White.

ULTMORE SALON—

March 28-April 16—Clyde Forsythe.  
April 18-May 7—Jack Wilkinson Smith.  
May 9-28—Barse Miller.

ANNELL AND CHAFFIN—

April—Paintings, Orrin White.

Oakland, Cal.

AKLAND ART GALLERY—

April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Morgan Russell.  
June—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

Pasadena, Cal.

ASADENA ART INSTITUTE—

April—Louise Hovey Sharp, Franz Bischoff, Evelyn Nann Miller, Adam Emory Albright, Marie Kendall.  
May—Joseph Birren, C. H. Benjamin, John Christopher Smith.

RACE NICHOLSON'S GALLERIES—

April 15-30—Goodspeed collection, old maps; landscape, Aaron Kilpatrick; dogs, Edmund Osthaus.  
May—Tibetan collection; Chinese fan paintings.

San Diego, Cal.

FINE ARTS GALLERY—

April—Comprehensive Persian exhibition.  
May—Art for children; San Diego students.

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San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR

April—Paintings, Eugen Neuhaus.

SAN FRANCISCO ART ASS'N—

To April 8—Forty-ninth annual exhibition.

PAUL ELDER & CO.—

March 29-April 9—Etchings, George Elbert Burr.

GALERIE BEAUX ARTS—

April 9-16—Italian black-and-whites.  
April 18-May 3—J. B. and Florence T. Tufts.

VICKERY, ATKINS & TORREY—

April 11-23—Etchings, Emil Fuchs.

Denver, Col.

DENVER ART MUSEUM—

April—Modern American and French paintings; Business Men's Art Club; sculpture and pottery by Paul and Annetta J. St. Gaudens.  
May—"Fifty Prints"; Braydon designs.

Hartford, Conn.

WADSWORTH ATHENEUM—

To April 10—Artists Club of Hartford.  
April 16-May 1—Seventeenth annual exhibition, Connecticut Academy of Fine Arts.

CURTIS H. MOYER—

April 9-24—Pastel drawings of the Alhambra by Louis Orr.

May 4-6—Spring exhibition, Arts and Crafts Club.

May 6-16—Paintings, Mr. and Mrs. A. B. McCutcheon.

May 17-29—Paintings, Russell Cheney.

Washington, D. C.

U. S. NATIONAL MUSEUM—

March 28-April 23—Etchings, Lee Sturgis.  
April 25-May 21—Lithographs, Bolton Brown.

LIBRARY OF CONGRESS—

April—Joseph Pennell memorial.

GORDON DUNTHORNE—

April—Etchings and lithographs, Joseph Pennell; water colors, Paul Gustin.  
May—Etchings, water colors, Alfred Hutty.

Jacksonville, Fla.

FINE ARTS' SOCIETY—

April 1-8—Exhibition, Southern States Art League.

Athens, Ga.

STATE NORMAL COLLEGE—

May 17-June 1—Etchings, prints (A. F. of A.).

Savannah, Ga.

TELFAIR ACADEMY, ARTS AND SCIENCES

April—Savannah Art Club.

Emporia, Kan.

KANSAS STATE TEACHERS COLLEGE—

April 10-30—Canadian art (A. F. of A.).

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

To April 17—150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship; paintings, Walt Kuhn.

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

ARTS CLUB OF CHICAGO—

April 3-17—Members' exhibition.

CHICAGO GALLERIES ASSOCIATION—

April 5-23—Modern Art, Josephine Reichmann, Agnes Potter Van Ryn, Laura Van Pappelendam.

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

CHESTER H. JOHNSON GALLERIES—

April—French exhibition, including Degas, Mo-

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**GAULOIS GALLERIES—**  
April—Water color exhibition.

### Decatur, Ill.

**DECATUR ART INSTITUTE—**  
April—Group from Newhouse Galleries.

### Springfield, Ill.

**SPRINGFIELD ART ASSOCIATION—**  
April—Adams, Garber, Higgins, Scudder.

### Crawfordsville, Ind.

**ART LEAGUE OF CRAWFORDSVILLE—**  
April 15-30—Memorial exhibition of the work of Fred Nelson Vance.

### Urbana, Ill.

**UNIVERSITY OF ILLINOIS—**  
May 1-13—Paintings from Metropolitan Museum.

### Culver, Ind.

**CULVER MILITARY ACADEMY—**  
May 17-31—Paintings from Metropolitan Museum.

### Fort Wayne, Ind.

**FORT WAYNE MUSEUM—**  
April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

### Greencastle, Ind.

**DE PAUW UNIVERSITY—**  
May 17-31—Contemporary paintings (A. F. of A.).

### Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE—**  
Apr.—Ritschel; Bohm; French drawings, litho's.

**THE H. LIEBER CO.—**  
To April 16—Paintings, V. J. Cariani.  
April 8-30—Paintings, R. L. Coats.

**PETTIS GALLERY—**  
March 28-April 9—Margaret Lay.  
April 11-23—Bertha Baxter.  
April 25-May 7—R. Milholland.  
May 9-21—Glenn Cooper Henshaw.

### Richmond, Ind.

**PALETTE CLUB—**  
April—George H. Baker; Howard Leigh.

### Lawrence, Kan.

**UNIVERSITY OF KANSAS—**  
April 3-30—Paintings from Metropolitan Museum.

### Wichita, Kan.

**WICHITA ART ASSOCIATION—**  
April—Cornelius and Jessie Arms Botke.

### New Orleans, La.

**ISAAC DELGADO MUSEUM—**  
May—Exhibition, Southern States Art League.

**ARTS AND CRAFTS CLUB—**  
March 27-April 16—The Zorachs.  
April 17-May 7—Maurice Braun.  
May 8-28—Exhibition, Benjamin prize.  
May 29-June 18—Exhibition by members.

### Portland, Me.

**SWEAT MEMORIAL MUSEUM—**  
April 15-May 15—Annual exhibition, oils, water colors, pastels.

### Baltimore, Md.

**BALTIMORE MUSEUM OF ART—**  
April—Portraits of Baltimoreans; sculpture, Alvin Meyer; engravings and etchings of medical men.  
April 5-May 1—Modern American paintings from Duncan Phillips Collection.  
April 16-May 12—Fifty prints of the year.  
May 3-29—Bellows memorial exhibition.  
May 14-June 5—Fifty books and Printing for Commerce.

**MARYLAND INSTITUTE—**  
April—Whistler etchings, lithographs and water colors from Lucas collection.

**WALTERS ART GALLERIES—**  
To April 30—New accessions and permanent collections.

**PURNELL GALLERIES—**  
April—Contemporary etchings.  
May 11-18—Old English silver and Sheffield.

**BENDANN GALLERIES—**  
To April 16—50 master etchings.

### Amherst, Mass.

**AMHERST COLLEGE—**  
April 15-30—Contemporary American artists (A. F. of A.).

### Boston, Mass.

**MUSEUM OF FINE ARTS—**  
April 6-19—Paintings and sculpture, Copley Society.

### BOSTON ART CLUB—

March 24-April 9—Sculpture in competition for "The Pioneer Woman."

April 12-19—Window display posters.  
April 27 to Nov. 1—Exhibition, artist members.

**SOCIETY OF ARTS AND CRAFTS—**  
April 13-30—Wax miniatures, Ruth Burke; collection old waxes.

**CASSON GALLERIES—**  
April 2-16—Etchings, H. E. Tuttle; paintings, Isabelle Tuttle.

**COPLEY GALLERIES—**  
To April 16—Paintings, Aldro T. Hibbard.

**GUILD OF BOSTON ARTISTS—**  
April 4-16—Paintings, Charles Hopkinson.  
April 18-30—Paintings, Ernest L. Major.

**DOLL & RICHARDS—**  
To April 20—Etchings, W. H. W. Bicknell.

**VOSE GALLERIES—**  
To April 23—Contemporary American paintings.  
April 25-May 7—Paintings of Monadnock.  
May 9-21—Wm. Baxter Closson memorial.

**GOODSPEEDS BOOK SHOP—**  
April 4-23—Etchings, C. H. Woodbury.  
April 25-May 7—Modern English, French and American etchings.

### Hingham Centre, Mass.

**THE PRINT CORNER—**  
April—Etchings of New England landscape, Bicknell, Sears Gallagher, Kerr Eby.

### Springfield, Mass.

**JAMES D. GILL GALLERIES—**  
April-May—Group of American paintings.

**ARTISTS GUILD—**  
To April 18—Group from Casson Galleries.  
May 7-21—Spring exhibition by members.

### Worcester, Mass.

**WORCESTER ART MUSEUM—**  
To April 23—American still life paintings.  
To May 15—Early Flemish and Dutch paintings.

### Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**  
April 23-May 30—Annual exhibition American art.

**JOHN HANNA GALLERY—**  
May 6-31—Henry R. Poore.  
March 19-31—Etchings, old and modern masters.

### East Lansing, Mich.

**MICHIGAN STATE COLLEGE—**  
May 1-13—Contemporary paintings (A. F. of A.).

### Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**  
April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy.  
May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.  
June—Norman Chamberlain; etchings, L. O. Griffith.

### Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**  
April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
May—Paintings, Tunis Ponsen; Chicago etchers.

### Ypsilanti, Mich.

**MICHIGAN STATE NORMAL COLLEGE—**  
April 11-25—Contemporary paintings (A. F. of A.).

### Moorhead, Minn.

**STATE TEACHERS' COLLEGE—**  
April 20-May 4—Boston water colors (A. F. of A.).

### Biloxi, Miss.

**GULF COAST ART ASSOCIATION—**  
April 23-30—Exhibit, South. States Art League.

### Natchez, Miss.

**ART STUDY CLUB—**  
April 1-15—Lesley Jackson water colors (A. F. of A.).

### Kansas City, Mo.

**ART INSTITUTE—**  
April—Paintings from Chicago Art Institute's annual; sculpture, Wallace W. Rosenbauer.  
May—Annual exhibition, Kansas City Society of Artists.

**CONRAD HUG GALLERIES—**  
April 1-15—Joseph Fleck.

**ALDEN GALLERIES—**  
To April 15—James Gillray caricatures.

### St. Louis, Mo.

**CITY ART MUSEUM—**  
April—Students, St. Louis School of Fine Arts.  
May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.  
May—Exhibition of coins.  
May and June—Cornelius and Jessie Arms Botke.

### NEWHOUSE GALLERIES—

March 25-April 25—Wm. M. Chase exhibit.

**SHORTRIDGE GALLERY—**  
April—Selected American paintings.

### Lincoln, Neb.

April—Norwegian paintings, W. H. Singer.

### Omaha, Neb.

**ART INSTITUTE OF OMAHA—**  
April—Folk Art Society; modern textiles.  
May—Camera Club; art students.

### Manchester, N. H.

**MANCHESTER INSTITUTE—**  
April 3-25—Paintings, William P. Silva; drawings, Lillian Westcott Hale.

### Montclair, N. J.

**MONTCLAIR ART MUSEUM—**  
April-May—Paintings by Whitney M. Hubba exhibition, contemporary American art.  
To April 24—Water colors, G. W. Dawson.

### Newark, N. J.

To April 21—Modern American painting.  
June—J. Ackerman Coles bequest.

### Brooklyn, N. Y.

**BROOKLYN MUSEUM—**  
After April 22—New Japanese gallery.  
April 22-June 1—Group of American painting of Paris.  
May 4-31—Exhibition of photography.

**PRATT INSTITUTE—**  
March 30-April 27—Bkn. Society of Artists

### Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**  
April 24-June 19—Selected American paintings

### Elmira, N. Y.

**ARNOT ART GALLERY—**  
April—Water color exhibition.

### New Rochelle, N. Y.

**PUBLIC LIBRARY—**  
To April 19—Exhibition of illustrations.

### New York, N. Y.

**AMERICAN FINE ARTS BUILDING—**  
March 25-April 18—102nd annual exhibition National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**  
To April 24—American miniatures.  
April—American portrait prints by James Bart Longacre and his contemporaries; guns, arranged historically; etchings by Busse and the van de Velde.

**THE ART CENTER—**  
April—Drawings and water colors, Leon Bakst photographs, John Wallace Gillies; wood sculpture, Carroll French.  
April 12-25—Paintings, Albert Bruning.  
April 18-30—Textiles, Art Alliance.  
April 24-30—New York Sketch Club; Guild of Bookworkers.  
May—Annual Exhibition of Advertising Art Pictorial Photographers.

**MUNICIPAL ART GALLERY—**  
March 22-April 12—Paintings interpreting emotions, Victor de Kubinyi.  
April 25-May 16—Interior decoration designs.  
May 16-June 16—Originals, magazine illustrations.

**PUBLIC LIBRARY—**  
To Nov.—"Experimenters in Etching;" recent additions of prints.

**CORONA MUNDT—**  
April—International Exhibition, including Soviet art.

April 1-May 1—Drawings by Old Masters.  
**NATIONAL ASS'N OF WOMEN PAINTER AND SCULPTORS (17 E. 62nd St.)**  
March 27-April 11—Margaret Law.  
May 2-31—Exhibition, water colors, etching black-and-white.

**SALMAGUNDI CLUB—**  
April—Exhibition of small pictures.  
May 8-Oct. 15—Annual summer exhibition.

**JOHN LEVY GALLERIES—**  
April 18-30—Paintings of field dogs, Percival Rosseau.

**MACBETH GALLERIES—**  
March 29-April 11—Thirty-fifth Anniversary Exhibition, Retrospective and Prospective.  
April 12-24—Water colors, Frank A. Brown.  
April 19-May 8—Paintings owned by the gallery.

**EHRLICH GALLERIES—**  
April—Early English paintings.  
April 12-23—Monotypes by Henry Wight.

**DUDENSING GALLERIES—**  
To April 9—Paintings by Buk; terra-cottas by Carl Walters.

April 11-May 7—Thelma Cudlipp Grosvenor.  
From May 9—Season's review exhibition.

**M. KNOEDLER & CO.—**  
To April 23—Landscape etchings.

**REINHARDT GALLERIES—**  
April—Paintings, drawings, old and modern masters.



**E. HAUKE & CO.—**  
April 12-23—Paintings by contemporary classicists.

**INSLIE GALLERIES—**  
To April 14—Landscapes, Walter W. Thompson.

To April 30—Historical marines by Edward Moran; selected American paintings.  
May 2-14—Water colors, Marie Bommer, Miss Hamilton.

**TILDENSTEIN GALLERIES—**  
April—Edward Kann collection of old miniatures.

**RAND CENTRAL GALLERIES—**  
To April 15—Robert Reid; J. Olaf Olson.  
April 16-30—Garden sculpture.  
April 19-30—Edmund Graecen.  
May 2-15—George Pearse Ennis.  
May 4-17—Am. Academy at Rome competition.

**HE NEW GALLERY—**  
April 14-30—Drawings and water colors by the children of Palestine.

**RUMMER GALLERY—**  
March 15-April 9—Eugene Zak.  
April 12-May 7—Paintings, Kikoine.

**ERARGIL GALLERY—**  
April—Karl Anderson; Irwin Hofman; new garden sculpture.

**HE GALLERY OF P. JACKSON HIGGS—**  
April-May—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

**VEYHE GALLERY—**  
March 28-April 9—Paintings, Vincent Canade.  
April 11-23—Water colors, Jarmel; sculpture, W. Esherick.

April 23-May 14—Group exhibition.  
**ARTHUR ACKERMAN & SON—**  
March 25-April 30—Portraits, Charles Sneed Williams.

**SOCIETY OF ARTS AND CRAFTS—**  
April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

**ABCOCK GALLERIES—**  
April 9-23—Paintings, Robert Brackman.  
April 11-23—Paintings, Francis Dixon.

**MARIE STERNER GALLERIES—**  
April 4-16—Basque paintings, Paul Bartlett.  
April 18-May 1—Portraits and paintings by Simka Simkovich.

**ARTISTS GALLERY—**  
To April 30—Herman More.

**KAUSHAAR GALLERIES—**  
To April 12—Margaret Sargent.

**KENNEDY & CO.—**  
April—Water colors of birds, G. D. Lodge; paintings, John P. Benson.  
May—Views of American cities.

**FREDERICK KEPPEL & CO.—**  
To April 16—Etchings by J. Alden Weir.

**HOLT GALLERY—**  
April 4-16—Pen Women.

**ARDEN GALLERY—**  
April-June—N. Y. Chapter, American Society of Landscape Architects.

## Rochester, N. Y.

**GEORGE H. BROADHEAD GALLERIES—**  
April 1-15—Etchings, Frank W. Benson.

## Syracuse, N. Y.

**SYRACUSE MUSEUM—**  
April—Canadian painters, 60 canvases.  
May—DeWitt and Douglass Parshall.  
June—Adams, Garber, Higgins, Scudder.

## Utica, N. Y.

**UTICA PUBLIC LIBRARY—**  
April 3-25—American pottery (A. F. of A.).

## Akron, O.

**AKRON ART INSTITUTE—**  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists and craftsmen.  
June—Paintings by Cleveland Artists.

## Athens, O.

**OHIO UNIVERSITY—**  
May 1-13—Paintings from Metropolitan Museum.

## Cincinnati, O.

**CINCINNATI ART MUSEUM—**  
May-July—Thirty-fourth Annual Exhibition.  
**A. B. CLOSSON, JR., CO. GALLERIES—**  
April 4-9—Paintings, Lucile Van Slyck.  
May 2-14—Cincinnati Camera Club.

## Cleveland, O.

**CLEVELAND MUSEUM—**  
May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
June—Contemporary American paintings.

**KORNER & WOOD CO.—**  
To April 16—Xander Marshawsky.  
April 18-May 7—Early Persian art.  
May 9-14—Old and modern etchings, engravings.

## Columbus, O.

**COLUMBUS GALLERY OF FINE ARTS—**  
April—Theatre art, masks and textiles by Eth-

ical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.  
May—Pastel Portraits, Harry J. Westernman; Berkshire Summer School of Art; school exhibits.

## Dayton, O.

**DAYTON ART INSTITUTE—**  
Apr. 6-24—Swiss pictures, Albert Goss.  
April 8-20—Illuminated MSS. loaned by Dr. Fred. B. Artz.  
April 23-May 14—Dayton Society of Etchers.  
April 26-May 20—Paintings, Ernest L. Blumen-schein.  
May 21-25—Saturday School exhibit.  
May 27-June 5—Students' exhibit.  
June 7-28—N. Y. Society of Painters.

## New Concord, O.

**MUSKINGUM COLLEGE—**  
May 1-13—Etchings, wood-blocks (A. F. of A.).

## Oxford, O.

**WESTERN COLLEGE FOR WOMEN—**  
April 11-25—Paintings from Metropolitan Museum.

## Toledo, O.

**TOLEDO MUSEUM OF ART—**  
April—Ninth annual Toledo exhibition; French colored engravings of the XVIIIth century.  
May—Early Italian, German and Dutch engravings and etchings; students' exhibit.

**MOHR GALLERIES—**  
April 1-15—The Athena Club; etchings by Carolyn Armstrong.  
April 15-30—Modern European masters.

## Youngstown, O.

**BUTLER ART INSTITUTE—**  
April—Ohio-born women artists.  
May—Samplers shown by Youngstown Federation of Womens Clubs.

## Portland, Ore.

**PORTLAND ART ASSOCIATION—**  
April—Color prints of paintings by Manet, De-gas, Cezanne, Van Gogh, Gauguin.  
May—Art from Portland schools.  
June—"Art for Children."

## Philadelphia, Pa.

**PENNSYLVANIA MUSEUM—**  
May—Mary Cassatt memorial; Robert Nanteuil and French line engravers.

**PHILADELPHIA ART ALLIANCE—**  
March 20-April 11—"Art in Advertising."  
April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.  
May 10-June 1—Philadelphia Water Color Club.

**THE PRINT CLUB—**  
April 18-30—Block prints, E. H. Suydam.  
May 9-28—Fourth Annual Exhibition of Living American Etchers.

**ART CLUB OF PHILADELPHIA—**  
April—Exhibition by painter members.

**PLASTIC CLUB—**  
April 20-May 4—Annual water color exhibition.  
May—Exhibition of commercial art.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**  
To April 17—Annual photographic salon.  
To May 1—Models for "The Pioneer Woman."  
Oct. 13-Dec. 4—26th Carnegie International.  
**J. J. GILLESPIE CO.—**  
April 11-23—Portraits, Howard Hildebrandt.

## Providence, R. I.

**R. I. SCHOOL OF DESIGN—**  
April—Paintings by Chardin; Battersea enamels.  
May—Competitive drawings for Providence war memorial.

**PROVIDENCE ART CLUB—**  
March 22-April 10—48th annual exhibition.  
April 12-24—Nancy C. Jones.  
April 26-May 8—Edward W. Dubugue.

**TILDEN-THURBER CORPORATION—**  
April—Paintings, George Macrum.  
May—Etchings of Brown University by W. C. Applebey.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY—**  
Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

**CHARLESTON MUSEUM—**  
April 8-May 1—Fourth annual exhibition, Charleston Etchers' Club.

## Clinton, S. C.

**PRESBYTERIAN COLLEGE—**  
May 1-14—Etchings, wood-blocks (A. F. of A.).

## Spartanburg, S. C.

**SPARTANBURG ART CLUB—**  
April 30-May 13—"May Festival" exhibition.

## Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION—**  
April—Loan exhibition.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
April—George Bellows Memorial; illustrators.  
May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.

## Nashville, Tenn.

**NASHVILLE ART MUSEUM—**  
April 1-18—Texas and Miss. artists.  
April 23-30—Graphic arts exhibition.  
May 1-15—Annual, Tennessee artists.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
May 5-June 5—17th annual, Texas Artists

## Galveston, Tex.

**GALVESTON ART LEAGUE—**  
April 18-30—Paintings from N. A. (A. F. of A.).

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
April—Matisse drawings and etchings; Victor Charretton; Houston artists.  
May—Drawings, Dorothy Kent; Houston Photographic salon.

**HERZOG GALLERIES—**  
April—American artists.

## Huntville, Tex.

**SAM HOUSTON COLLEGE—**  
April 2-16—Paintings from N. A. (A. F. of A.).

## Ogden, Utah.

**FINE ARTS GALLERY—**  
April—Lee Greene Richards; water colors.  
May—Geneva Savage Keith.

## Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY—**  
April—Mary Teasdel, Florence Ware, Mirian May—Lee Greene Richards, etchings and monotypes.  
**BROOKS JENKINS.**

**MERRILL HORNE GALLERY—**  
April—Lawrence Squires, Mary Teasdel, Florence Ware.  
May—Bessie Bancroft, Birde Reeder.

## Springville, Utah

April—Springville National Exhibition.

## Hollins, Va.

**HOLLINS COLLEGE—**  
April 11-25—Etchings, wood-blocks (A. F. of A.).

## Madison, Wis.

**MADISON ART ASSOCIATION—**  
April—Gustave Cimiotti.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
April—14th annual, Wisconsin Painters and Sculptors.  
May—Paintings, Mathias Alden; sculpture, Frank Pearson; lithographs, Gerald Geerlings.  
**MILWAUKEE JOURNAL GALLERY—**  
April—George and H. Amiard Oberteuffer; Merton Grenhagen.  
May—Landscapes, Frank V. Dudley.



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**Flemish Triumph**



"Portrait of a Lady," by Roger Van der Weyden.

The United States has the distinction of having a cabinet officer who is a great art collector, Mr. Andrew W. Mellon. His group of old masters is worth several millions of dollars. Among its gems is this "Portrait of a Lady," by Roger Van der Weyden (1400-1436), which he lent to the great exhibition of Flemish and Belgian art which has recently closed in London, and which drew 160,000 visitors to the Royal Academy, 150,095 of whom actually paid for admittance.

On the last Saturday of the exhibition 8,158 persons passed the turnstiles. "The statistics of attendance," comments the London Times editorially, "must have surpassed all expectation, and they suggest that many others besides picture lovers have been drawn to the exhibition, and not once, but perhaps twice or thrice. At first sight there may be something surprising in this; but several causes conspired to make the exhibition an unusual center of attraction. In the first place may be put the sympathy which the war developed in this country with everything Flemish. . . .

"The exhibition has been as instructive as it has been beautiful. The pictures, alas! now return to their several homes, but not before their assemblage has given those who have examined it an unforgettable commentary on the life for at least 350 years of a small but most famous nation in the history of European culture."

**Europeans for California**

From an announcement made by the California Palace of the Legion of Honor it becomes known that the European section of the next Carnegie International will be shown in its entirety in two American cities. After the close of the International in Pittsburgh, on December 4, the 250 European pictures will be taken to the Brooklyn Museum, for a January and February exhibition, and then to San Francisco, where they will be shown in April.

There will be groups of four and five paintings by each artist, so that art lovers of Greater New York and California will be able to study comprehensively the style of each exhibitor.

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# The ART DIGEST

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Hopewell, N. J.

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Number 12

## These Are the Bold Modernists at the National Academy



"Articoli Peasant Girl," Maurice Sterne.  
Modernist Section, National Academy



"Nude," by Thelma Grosvenor. Modernist  
Section, National Academy of Design.



"Concetta," by Ernest Fiene. Modernist  
Section, National Academy of Design.

## \$1,500,000 Gallery

A museum building which will rival in its beauty the Taj Mahal and which will cost \$1,500,000 is to be built in Carmelita Gardens for the Pasadena Art Institute, according to an announcement made by the new president, Arthur H. Fleming. Pasadena will then possess what is expected to be the finest art gallery in America. Plans for the structure, Spanish in design, have been prepared by Clarence S. Stein, a New York architect.

The building will be most picturesque in its beauty, mingling grace with massive planes. It will have an east-west frontage of 350 feet on Colorado street and will run 50 feet north and south. A tower 140 feet high will mark the entrance.

Some of the distinctive features of the plans are: a Roman court capable of assembling many hundreds of people in the outdoors, situated in relation to a picturesque chapel, in which a handsome pipe organ will be installed; a Spanish-American court, appropriately landscaped and adorned; an Asiatic court, around which will be assembled features of Oriental arts; a Spanish patio, centralizing the art objects of Spain and its allied interests; a large exhibition hall, furnishing the main exhibition quarters of the gallery; and a series of minor galleries, forty-five in all, assembling in harmonious relationship to the various courts.

The tower will be of three stories, the upper floors to be used as a library and for study rooms. Brightly colored tiles, of

Mexican and Spanish origin, will enliven the exterior aspects of the structure with color and brightness.

Mr. Fleming, recently elected president of the Art Institute, is also chairman of the trustees of the California Institute of Technology, and his benefactions have enabled "Caltech" to attain a place in the first rank of similar institutions in America.

## A Copley Mystery

The National Portrait Gallery in London has just accepted, after a lapse of 26 years, two portraits that were bequeathed to it in 1901 by Lady Lyndhurst. One is a portrait on canvas of John Singleton Copley by Gilbert Stuart (28½ by 24 inches), the other a crayon drawing of John Singleton Copley, Baron Lyndhurst, by George Richmond, 1851. Lyndhurst was the son of the American artist expatriate, and was Lord Chancellor, 1827-30, 1834-5 and 1841-6.

The London Times announced the acceptance, but did not tell the story of the long delay in acting on the bequest of Copley's descendant. [Boston papers please copy.]

## Will Start Manchester Museum

At last, after a wait of many years, Manchester, N. H., is to have the museum provided by the Currier bequest. The contract has just been let for a building 112 by 65 feet, to cost \$500,000, and which will have galleries for seasonal exhibitions and a permanent collection. A total of \$1,000,000 has been accumulated under the Currier bequest, and half of the amount is to be spent on the building.

In its 1st April number THE ART DIGEST reproduced the nine winners of prizes at the 102nd annual exhibition of the National Academy of Design—eight paintings and one sculpture. And now, in order to be fair and maintain its reputation for fairness, it reproduces *nine* of the works in the Modernist section of the National Academy—*eight paintings and one sculpture*. These nine exhibits were personally selected by the editor as typical of the group, and were photographed through the courtesy of Mr. Henry E. Schnakenberg, who was asked by the National Academy to arrange the Modernist display.

As appropriate to the spectacle, just as incidental music is provided in the theatre, THE ART DIGEST quotes from Mr. Harley Perkin's review of the National Academy exhibition in the Boston Transcript, picking it up just after the critic had told of the Academy's gesture to its "enemy":

"All this has proved to be most disconcerting to the supposed 'enemy': the progressive or 'modern' artists. Playing the part of enemy calls for a logical and consistent course, a simple enough matter; but to be enemy and then to be treated as a friend is confounding, or so it has seemed to be during the weeks immediately preceding the present show.

"The progressive camps were found to be divided among themselves with some members showing willingness to accept the Academy's overtures, while others hot-headedly declared that they simply would not be patronized after being so long ignored and not regarded even as respectable opponents. At least some of the Academ-





"March Wind," by Charles Burchfield. Modernist Section, National Academy of Design.



"Sermon on the Mount," by Boardman Robinson. Modernist Section, National Academy of Design.

icians must have had the humor to have laughed at the strife which broke forth among their proposed guests.

"The invitation went through all the stages of being accepted, refused and reconsidered, each being attended with a storm, some on the surface and some subterranean. It seems there has been no properly authenticated 'Who's Who' among the progressives, and for one thing there was suspicion that some who had run with the crowd had no right to places as 'moderns' on the Academy's invitation list, while that institution was accused of insincerity and endeavoring to 'sit pretty' with the public as it needed funds for larger and better quarters and was said already to have its eyes on a coveted bit of Central Park.

"Whether or not the academy's gesture was a wholly sincere and grandly generous one, or as far to the other extreme as some of its own members declared, it has made clear to the world the regrettable factional strife which exists among those supposedly engaged in a similar pursuit—the quest of the enduring and the true.

"Had the jury been so broad-minded as to have thrown a medal among the inde-

pendents who are now taking advantage of the Academy's hospitality they would have performed the final act of heaping coals of fire. In the Central Gallery are to be found landscapes by Henry Schnakenberg and Edward Bruce, either of which would fit neatly among the exhibits by those who are regularly to be found in the Academy shows; in fact the former has on occasion I believe passed its jury.

"Practically all the progressives now represented are as well known in New York exhibitions as are the conservatives, several are much featured by the dealers, the only novelty is to find them in their present surroundings. Who does not know the attenuation of line with which Charles Sheeler depicts a blade or two of grass in a bottle? Some say he has simplified his art, rarefied it, removed it from the cumber-

someness of heavily painted surfaces; others declare his work to be an example of sheer egotism.

"Thomas Benton has already held advantageous place at a Philadelphia Academy show and been featured in Sunday supplements and his large decoration of swollen armed workmen and huge iron cranes is a typical example of his powerful though eccentric style. Kenneth Hayes Miller, more or less expert at figure painting, is a well-known instructor at the League School which is harbored under the same roof as the Academy. There are those here, too, who like certain of the academicians express themselves in terms formulated by others. Graham and Matulka have still life paintings that echo the Frenchman, Braque. The large and attractive painting of people at a cafe by Waldo Pierce is somewhat sug-

## Low Priced Pictures

At a meeting of the Associated Dealers in American Paintings, held in New York, E. C. Babcock, the secretary, submitted a report which contained some significant statistics. One set of figures showed that moderate priced paintings are gaining in popularity, and that the ratio of their sale to the total volume of American pictures sold by the members of the association is increasing.

Of the total sales last year, paintings selling for less than \$500 comprised 27 per cent. This compares with 17 per cent. in 1919, and only 13 per cent. in 1912. The profitable trade in art today, asserted Mr. Babcock, lies in moderately priced art sold to the average family of moderate income.

The association has ascertained, according to the report, that there are now 1,500,000 artists in the United States, whose sales are estimated at \$1,000,000,000 annually. THE ART DIGEST has asked Mr. Babcock for details of the data on which these figures are based.

The result of the increased demand for reasonably priced pictures and for etchings and small sculpture has been to encourage hundreds of young artists to continue in their chosen work.

Another result has been to permit a quick turn-over in the dealer's stock, which at last places the art galleries on the same business basis as other merchandising concerns. These new conditions have made possible better relations with banks, and this in turn has made feasible the sale of art on the installment plan, thus greatly stimulating buy-

ing. Americans are coming to prefer American pictures, the recovery from their "inferiority complex" in art being well nigh complete.

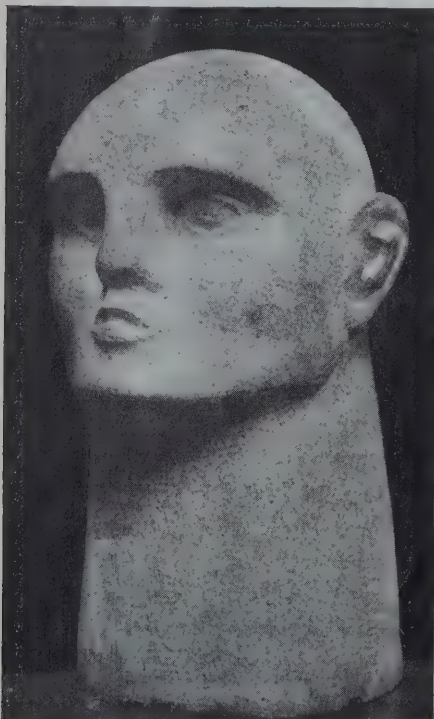
## Another El Greco

The Boston Museum has acquired another El Greco (1548-1614), "The Purification of the Temple," making a group of four, or one more than the Metropolitan Museum of New York. "There can be no question," says the Museum's *Bulletin*, "of the interest such a group has, particularly in the present day when El Greco appears as the father of many features in modern painting. . . .

"Much in El Greco seems paradoxical. He achieves reality, yet with complete absence of the naturalistic. Blake's saying is pertinent: 'He who does not imagine in stronger and better lineaments, and in stronger and better light than his perishing mortal eye can see, does not imagine at all.' . . . He was a free spirit; he transmitted motion to canvas in all its energy and vivacity, and in his neurotic figures modernists find much to correspond to their reaction against empty and soulless concepts."

## Lester Ralph, Illustrator, Dead

Lester Ralph, well known magazine illustrator and etcher, is dead in New York, aged 48. He illustrated Mark Twain's "Eve's Diary" and went to the front in the Boer War for the London *Times* and *Black and White*. He was a son of Julian Ralph, famous newspaperman.



"Head," by D. V. Talcott. Modernist Section, National Academy of Design.





"The Hired Man," by Harry Hering. Modernist Section, National Academy of Design.



"Swans," by Joseph Stella. Modernist Section, National Academy of Design.

gestive in subject of Renoir and in treatment of Matisse. Boasted modernism, when reduced to school, has its ruts.

"The sensitive painting of flowers by Nan Watson would take its place in any well-ordered exhibition as would that of a suburban railway station by Holmead Phillips. The portrait of Charles H. Ficke by Andrew Dasburg and another of 'Concetta' by Ernest Fiene have been submitted to cool analysis and receive respectful attention, while Maurice Sterne and Henry Mattson's figure work take deliberate liberties in making representative statement. The sculptors, Nakian, Zorach, Davidson, maintain a respect for substantial form which in the case of Talcott becomes archaic and elemental. The fighting cocks by Biddle retain pieces of glittering brass.

"What is art? That is what I am often asked," remarked one visitor at the Academy

show, a person grown philosophical—and very weary—after many seasons of exploiting the work of various artists. 'Yes, I have my definition of what is art. The young enthusiasts who split words and coin phrases will not agree with me, nor would the autocratic Ruskin nor the clever Clive Bell.

"Art has been to me a matter of progression and change. Paintings that thrilled me ten years ago do not do so today. I have observed my former favorite artists repeating themselves, putting no new thought or fresh viewpoint into their work, till I am bored at their repetition.

"I will allow that their work may today be no less a matter of art than when it appealed to me so strongly. But, it is not for me. My own sophistication may be at fault. Nevertheless I feel I have a right

to expect still to be robustly thrilled and sustained by artistic expression. I now find this quality in paintings by lesser masters of the past which I formerly ignored. I find it in the work of a painter who has toiled assiduously but to no momentous result and who suddenly makes his appearance as a definite personality. I find it sometimes shining darkly through the-as-yet incoherent utterances of the very young who seek the sun.

"The things which appeal so strongly to me, you may not like at all. It is well. Let it be so. We will not argue. Do you still want my definition for art? Then, you shall have it, though you hate me for it. 'Art is what I like; art is what you like.' That is all there is to it. Good bye."

## Hofer at Carnegie

For the first time in the history of Carnegie Institute, a German painter is to serve on the jury of the great International. He is Karl Hofer, and though he may not be as pronounced a radical as most contemporary German artists are, he is, to say the least, progressive, and he is a thorough technician. The announcement was made by Homer Saint-Gaudens, the director, on the tenth anniversary of America's declaration of war on Germany.

Karl Hofer will come to Pittsburgh next September and will serve with an English artist and a French artist and three American artists in choosing the prize winners for the 26th International, which will open on October 13.

"German art is radical," the director said, "a direct after-effect of the war, but Karl Hofer, who has been named for the jury, is not so pronounced a radical as many of the other prominent German artists. He is an advanced painter, though, and our plan is to have an academic Englishman on the jury to balance the scale. The third foreign member of the jury will be a French artist, either a radical nor an academic one.

"Needless to say the German government is keen to have Hofer serve on the jury here, for as the German ambassador said to me recently, 'The three most vital things that will bring nations closer together in friendly spirit are science, art and athletics.' Ger-

many is doing some interesting things in art. It is Germany's turn to have a representative on the jury and we are looking forward to Hofer's coming with considerable enthusiasm."

Russia probably will be heard from at this coming International Exhibition, Mr. Saint-Gaudens said, not from artists in Russia, but from the Russian artists living in Paris and New York and other cities.

## Fuller's Gainsborough

Governor Alvan T. Fuller, of Massachusetts, who ranks next to Andrew W. Mellon, secretary of the treasury, as America's greatest statesman-collector, has just acquired from the Duveen Galleries, according to the *New York World*, "Master Heathcote," the Gainsborough portrait which Captain Jefferson Cohn bought for \$231,000 at the Michelham sale and which he afterwards sold to the art firm.

Governor Fuller is reported by the *New York Herald Tribune* as sorry that he did not go the limit and obtain "Pinkie" at the Michelham sale. His sole purchase was Romney's "Lady de la Pole" (\$220,000).

## Knowledge Beforehand

The painters in these latitudes

Will soon hie forth to paint,

Knowing full well that platitudes

Will not seem queer nor quaint.

—C. J. B. in *Chicago Post*.



"American Window," by Leon Hartl. Modernist Section, National Academy.



## THE ART DIGEST

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Editor-in-Chief.....PEYTON BOSWELL

America and Great Britain.....Peyton Boswell  
 France ..... Winthrop Hamlin  
 Germany and Scandinavia ..... Henry H. Heide  
 Latin Countries ..... Josephine E. Joy  
 The Near East ..... Sotirios S. Lontos

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*Benefactions*

Elsewhere in this issue of THE ART DIGEST will be found an account of the striking success of the first exhibition held under the "Duveen scheme" for the sale of works by lesser known British artists. With the exhibition at Leeds only half over, more than 10 per cent. of the works had been sold. The "Duveen scheme" seems to be practical, and adds another to the many art benefactions of Sir Joseph in England—benefactions that have been recognized by the conferring of knighthood and the title of baronet on him.

The "Duveen scheme" was launched after English artists had flooded the newspapers with protests—some of them quite bitter—when Sir Joseph bought "Pinkie" for a staggering price. These protests from the living, voicing their discontent over neglect, did not fall on deaf ears.

Sir Joseph Duveen and his father, the first Sir Joseph, have made gifts of princely consequence to British art institutions, most notably the Tate Gallery. No pressing need, when called to the attention of the Duveen firm, has gone unanswered. It has shown a generosity and a sensitiveness that are commendable.

American museums and art institutions have been backward in presenting their problems to Sir Joseph, for, outside of a few small gifts of relatively unimportant pieces here and there, no benefactions have been announced. The firm's profits in America (which provides the overwhelming bulk of its business) might easily reach, in all these years, \$20,000,000—perhaps more. It is unthinkable that benefactions, similar to the English ones, would not be forthcoming if the need were presented.

And the need is almost imperative. There are a score of new American museums with half-empty galleries that local societies are striving to fill, many of them with slow and pitiful success. THE ART DIGEST could print a list of them, were it not for hurting local pride.

Americans would be grateful to Sir Joseph—as grateful as the English—even though they could not signalize that gratitude by conferring a title. And there would be a particular fitness about it.

## LAST CALL FOR PATRONS

The time for the sending in of subscriptions in THE ART DIGEST's campaign for patrons has been extended to May 1. On that day the books will close and a list will be prepared for publication in the 15th May number. There are three classes of members:

LIFE PATRONS, who send \$25 to renew their subscriptions for life.

SUSTAINING PATRONS, who send \$5 to renew their subscriptions for five years, or to subscribe for others.

ANNUAL PATRONS, who send in three new subscriptions at \$1.00 each.

The list that will be printed in the 15th May number will constitute a roll of service in the cause of art appreciation in America.

## Goya's Model

For a long time everyone has supposed that the Duchess of Alba was the model for Goya's two well-known paintings: "Maja Desnuda" and "Maja Vestida," but it is curious that no one has really stopped to consider how much truth there is in this story. Francisco Caragaca, writing for *El Nuevo Mundo* (Madrid), tells an anecdote which, he says, has already been written by Blasco Ibanez.

"It seems that in the early part of the nineteenth century, Don Luis Madrazo had a lawsuit with regard to the sale of some Goya paintings, and in order to prove his cause he solicited testimony from the painter's grandson, who was a very old man living miserably in a little town called Bustarviejo. The latter came to Madrid and won the suit for Don Luis Madrazo.

"As the old man knew the life of his grandfather, he related certain curious details to Madrazo with regard to some of the paintings, and told something about the person who served as model for the 'maja' paintings.

"He stated that in the early part of the nineteenth century there was a monk by the name of Bavi who was an affable sort of a man with magnificent sentiments, and whose specialty consisted in carrying out the evangelical labor of assisting every one in dying a Christian death.

"One day this monk met a beautiful girl from Madrid whom he saved from death, and to whom he served as friend for a long time. This girl, a small and stocky type, such as is common in Madrid, corresponds exactly to the characteristics of the two 'majas'—while the Duchess of Alba, who was, as everyone knows, tall and slim, does not seem to fit in with the figure on both the canvases.

"This would reasonably lead us to suppose that the girl saved from death by the monk was the model for the paintings of the great artist, works which were executed after the death of the Duchess and which cannot have been painted from memory, as anyone can see that they are done from a model.

"But the popular fancy insists on having the Duchess of Alba represented on both canvases. And we must confess, in deference to the legend and its charm, that, if it was not the Duchess, it ought to have been."

## Layman and Artist

The *Rocky Mountain News* prints half a column of protest by a Denver artist who objects to the attitude evinced at a public meeting called at Chappell House to discuss the uses to which the new wing of the Denver Art Museum is to be put. Many ideas were advanced, all the way from a proposal for a room for theatricals to a workshop for craftsmen. All were greeted with applause. Then, according to the writer:

"A young artist arose to speak for the artists. Modestly he suggested that one room, not a very big room, might be given over to the use of the Denver artists. Here each artist would have a section of the wall to hang a picture. He could change the picture as often as he chose, but it would face the test of hanging beside the works of other artists. An error in composition or color scale would be recognized more readily than in the sheltering light of his own studio, stimulation and improvement would be the result and a wider audience would be reached.

"The young man had difficulty in making himself heard—for gales of laughter greeted his suggestion—that an art museum should actually provide room for living artists to exhibit their paintings—that the artist should wish to see the fruit of his research and effort on gallery walls was a capital joke. The artist had overreached himself, and the layman rebuked him with salutary mirth."

The writer concluded by sorrowfully quoting Elie Faure, concerning "that wide gulf which yawns between the artists' own passionate sincerity and the public, and which perhaps never will be bridged."

THE ART DIGEST is greatly puzzled by this; it differs so from the attitude the public is showing in scores of other American cities toward contemporary art of local origin.

## California Sculptor Dead

Burt Johnson, well known California sculptor, is dead in Claremont. Carrying on his work through pain and illness, he had practically completed his commission for the elaborate sculptural treatment of the Fine Arts Building, in Los Angeles.



## Boston's Gala Day

Boston reached the apex of its art season when thirty new water colors by Dodge Macknight were shown at the Doll & Richards Gallery. The Dodge Macknight exhibition is more of a tradition in Boston than anything else pertaining to art—more than John Singleton Copley, more than John Singer Sargent, more than the Puvis de Chavannes in the Public Library, more than Mrs. Gardner's masterpieces, more than the art museum itself, and almost of the traditional importance of the Tea Party, Paul Revere's ride and the Battle of Bunker's Hill.

The exhibition, year after year, is held in the upstairs galleries at Doll & Richards. The staircase is closed by a massive silken rope. Buyers of Dodge Macknights gather below. Attendants are stationed in the galleries above. At a signal the rope snaps like a hawser, the throng bounds up the stairs, and in a trice, like the discharge of a machine gun, comes "I'll take that!"—"I'll take that!"—"I'll take that!" Pencils scratch in the attendants' note books, and another successful Dodge Macknight exhibition is on.

This may be a slight exaggeration, but at least it is the way the ceremony was once described by a Boston man to the editor of THE ART DIGEST.

Dodge Macknight's great patron was Desmond Fitzgerald, who died last Fall. His demise, however, did not affect in the least the success of the ceremony. Says F. W. Coburn in the Boston Herald:

"The private view of the Macknight exhibition of 1927 was like the openings of other recent years, with eager collectors rushing as at a bargain sale to obtain the works which they liked best. Any who may have thought that Mr. Fitzgerald's enthusiastic advocacy and not the appeal of the pictures themselves accounted for some of the most remarkable scenes in American social history had another chance to think, to use a cheap Americanism, after this year's viewing was over.

"It was a good time, too, to re-read Mr. Fitzgerald's admirable biography of Dodge Macknight, a book which, without being particularly philosophical or penetrative, is a model of its kind in respect of documentation and exposition. From the re-reading one gets a renewed sense of the relatively high level of taste and intelligence in Boston which has caused an artist like Macknight to command for many years past a big following here when in New York, Philadelphia, Baltimore, Chicago and other cities he has not even yet been accepted by the more conservative circles of picture collectors.

"He stands, in reality, at the beginning of what is called modern art. He was associated with Van Gogh at Arles; his purposeful exaggeration of solar values was, and is, in line with the much over-used principles of distortion and 'organization' of which the younger modernists make so much account.

"The support of a considerable group of Boston people has enabled Mr. Macknight to carry forward to finality his personal line of experimentation in registration of sunlight and interpretation of topography. So much for Boston, 'a pauper in modern art,' but it has made Dodge Macknight's art possible of outflowering."

The Christian Science Monitor has discovered the secret of Macknight's popu-

## Gauguin's "La Belle Angele" for Louvre



"La Belle Angèle," by Paul Gauguin. Courtesy of the Louvre, Paris.

Twenty-four years after the death of Paul Gauguin, one of his paintings has entered the Louvre. It is the famous "La Belle Angèle," whose subject was the keeper of the inn at Le Pouldu—then a poor fishermen's village, now a popular summer resort—where Gauguin, sick of Pont-Aven's cheap picturesqueness and of the amateurish painters who already were gathering there, went to find solitude and unspoiled nature. The work is an historic document inasmuch as "La Belle Angèle" was something more to Gauguin than his landlady,—she was his "bonne amie."

The subject represents a Breton girl clad in the national costume and wearing the medieval bonnet. Painted at the end of the so-called Pont-Aven period, in 1889, when Gauguin was totally freeing his art from Pissarro's influence, it is broad, rich and generous.

larity in Boston, and makes it known as follows:

"Macknight's color is unusual because with all his emotion, vitality, sensitivity to movement, and delight in chord-like contrasts, this artist has taste. Even when his hues are interplaying with an almost strident vibrancy, they produce no harsh effects. Instead, because of some alchemy of aesthetics, they blend into a harmony that is the product of the artist's mood combined with that sleight-of-hand effect that his

The work was presented to the Louvre by M. Ambroise Vollard, and the graceful way in which he did it is related by M. Robert Rey, in *L'Art Vivant*: "I wanted to show to my pupils in the Ecole du Louvre some of Gauguin's Breton works. To that end M. Ambroise Vollard very obligingly lent me 'La Belle Angèle.' He had acquired that portrait (which Gauguin considered one of his best) at the Degas sale. On the day when I showed 'La Belle Angèle' I was surprised, at the end of my course, to find M. Ambroise Vollard in the office of the secretary of the school. A curious smile passed over his face.

"He wished to see M. Henri Verne, the director of the national museums, to give him a letter. M. Verne read it at once. M. Vollard said in it that since 'La Belle Angèle' had come as far as the Louvre, he wished that it would stay there. The gift was made with as much wit as good grace."

skill can evoke from the placing of strokes of complementary colors across or near each other on a sheet of white paper."

Seventeen of the thirty water colors in the show came from Newfoundland. Says Mr. Coburn: "Many of them show tones of emerald, jade and topaz such that one feels sure Macknight, were he to go with Donald MacMillan farther north, would discover much that is green in Greenland. Newfoundland may be 'lonesome country,' but it is not prevaillingly sombre, as per Dodge Macknight."



## Oklahoma Agitated Over "Pioneer Woman"



"Pioneer Woman," by Bryant Baker.

"Bostonians who visited the recent exhibition at the Art Club of models for a statue of the 'Pioneer Woman' and deposited their votes as to which they would prefer to see in colossal form, did not possibly realize that their decision might lead to national controversy," says the *Boston Transcript*. "Already it seems that Oklahoma, which is eventually to provide a site for the enlarged figure, is considerably stirred up and special editorials are being written on the subject of popular balloting in so grave a matter as the erection of a great work which, according to announced plans, will loom about as high as the colossus of Rhodes and, it is hoped, prove more enduring."

The *Transcript* then quotes from the edi-

torial entitled "The Public" in the 15th March number of *THE ART DIGEST*, which, reprinted in the Oklahoma newspapers, seems to have caused the state to begin thinking and talking.

The New York "public," voting during the exhibition there, chose the model by Bryant Baker, herewith reproduced. The Boston "public" gave the same verdict, 2,500 persons voting.

*THE ART DIGEST* in its editorial asserted that if Mr. Marland followed the popular choice he would "create a monument to American bad taste. For most certainly the public will pick the worst, or very nearly the worst, model—one of the sweet and sentimental works or else one that was conceived after a moving picture formula."

The *Boston Transcript* on its editorial page characterizes Mr. Baker's winning model as follows: "A perfect Rogers group. Therefore very dangerous, from the point of view of Philistine approval. It would not be strange if this figure were selected by the judges or the committee or the millionaire, or whoever has the choice. If chosen, a work to be forgotten as soon as possible."

F. W. Coburn, in the *Boston Herald*, said: "One of the prettiest pieces is Bryant Baker's high-stepping mother with a little long-panted youth, a work that would admirably depict the spirit of Wiltshire in mid-Victorian years. Very likely, too, some of the nice English ladies whom Mormons persuaded to come out to their harems in Utah were of this Gilbert and Sullivan character when they first landed on the shores of Great Salt lake."

Out at Oklahoma City, where the newspapers have already familiarized the people with the twelve models of the "Pioneer Woman" by means of reproductions, the *Daily Oklahoman* offered a prize for the best essay by a public school pupil, and it was awarded to a girl who wrote about Mr. Baker's model.

So, even if the critics fail to approve, the sculptor quite evidently has the people behind him, and that means a very great deal in a democratic country.

The second and third choice in the Boston voting was the model by F. Lynn Jenkins, showing a very pretty and smiling girl, with a baby tucked in one arm, the other gracefully raised over head, waving a kerchief.

and this new plan would make it feasible. Each floor will comprise three and one-third acres of space. "Rome gave us the idea," said Mr. Kelly.

### For Truth and Beauty

May Ashley, says the *Washington Post*, has an added honor accruing to her. Chabrier, correspondent of the French journal devoted to the arts called "Revue du Vrai et du Beau," saw her painting at the Academy of Fine Arts in Philadelphia, and wrote her for permission to reproduce it in the Paris magazine and for an account of herself and her work.

From which it seems that the mysterious "baron" or "count" is still active in America in spite of what Harley Perkins wrote in the *Boston Transcript* concerning the two French "art journals" that take so much interest, for a consideration, in American and English artists.

## A Lost Titian

The New York *World* quotes Edward Robinson, director of the Metropolitan Museum of Art, as saying that the portrait of Alfonso d'Este, Duke of Ferrara, by Titian, is the most important picture that institution has ever bought. "What this masterpiece has cost," adds the *World*, in an editorial, "the museum authorities wisely decline to state, but such canvases are not to be had for a song."

Perhaps the Metropolitan did not pay an astounding price. Perhaps the contrary is true, for once more, apparently, the museum has relied on its own connoisseurship and the knowledge of its own experts, just as it did in the recent purchase of the "Madonna and Child with the Infant St. John," by Antonello da Messina, which it declared to be authentic in the teeth of a contrary pronouncement by Bernard Berenson. The Antonello was bought from the English firm of Agnew, and the Titian was acquired from A. S. Drey, the Munich antiquary.

From the article by Mr. Bryson Burroughs in the museum's *Bulletin*, it becomes known that the Metropolitan believes its new Titian to be the same portrait of Alfonso which the ruler of Ferrara gave unwillingly as a present to the emperor Charles V in 1532, because the latter had a passion for Titian's work. The portrait was afterward carried into Spain and mentioned in seventeenth century inventories as being in the castle at Madrid, but at that time the identity of the sitter had been lost, for it was referred to as the "Duke of Urbino with his hand on a cannon." At this point all record of the picture disappears. It turned up in Paris a little more than a year ago as an unknown work out of the chateau of the Comtesse de Vogue near Dijon. It may have been carried out of Spain during the Napoleonic wars.

In establishing that the work is by Titian, Mr. Burroughs says: "The noble design is his invention, and no one but he could have carried out in this rich and lustrous color such subtleties of detail, combined with breadth and solidity of form. Examine it close to and note these subtleties—the unevenness of the skin; the differences in the texture of the flesh, how here it sags and there it is drawn taut over the bones; the folds about the eyes; the slightly swollen lids, somewhat bloodshot; the inhaling nostrils; the puffy lower lip; even separate hairs of the beard are drawn out, and the hair, loosely combed off the forehead, would wave gently if blown on. Then move away and see how these fine distinctions disappear in the solidity and rotundity of the head marked boldly by only the most conspicuous and characteristic forms of the features. Notice, too, the great mass of the body to which the delicate sheen of the velvet folds and the pattern of the brocaded sleeves are entirely subservient. Observe also the splendid prehensibility of the hands, one resting elegantly on the smooth bronze of the cannon, the other, its strength in repose for the moment, holding the sword-scabbard lightly at his thigh. Only Titian could have painted the deep crimson velvet of the doublet, the soft fur of the collar, the liquid blue of the sapphire, and the glint of the pendent pearl on his chest. Surely it is one of his great achievements!"

Incidentally, and most interesting, the subject of the portrait was the fifth or sixth husband of the notorious Lucretia Borgia, and she made him a loving, faithful and non-murderous spouse.

### Terrace for Museum

When Chicago had its World's Columbian Exposition in 1903 the Fine Arts Building was erected in Jackson Park. For many years after the fair the cemented structure housed the Field Museum of Natural History, but a few years ago this was removed to a splendid new home on the lake, in Grant Park, and the Fine Arts Building was abandoned. But Chicago loved it for its beauty, and finally it voted \$5,000,000 to reconstruct it, and Julius Rosenwald gave \$3,000,000 to equip it as a museum of national industry.

Edward J. Kelly, president of the South Park Commissioners, and his colleagues have just returned from a tour of Europe, studying museums, and they recommend that the reconstructed building be placed on a terraced elevation 20 feet higher than at present. Since the site is so near the lake, a basement was considered impracticable,



## The Duveen Plan

Just two weeks after the "British Artists' Exhibition" opened in the City Art Gallery at Leeds, the managers reported that thirty-four of the 325 works had been sold, with the sale of many others under negotiation. It will be seen that these initial sales amount to more than 10 per cent. of the total shown. The proceeds were £348, which makes the average price about \$50.

This exhibition opens the program of what the London *Times* calls the "Duveen scheme" for merchandising the work of lesser known British artists. A similar exhibition will open in Paris on April 23, under the auspices of Lord Crewe, the British ambassador. A third has been arranged for May and June at the Manchester City Art Gallery. The exhibitions are held without any cost to the artists, who benefit by the full selling price of the pictures. No works are accepted for sale at more than \$50.

The "Duveen scheme," readers of THE ART DIGEST will remember, was started after Sir Joseph had been stung by the criticisms of English artists, following his purchase of "Pinkie," the work of a dead British painter, for \$388,500, together with other princely works, at the Michelham sale.

"Men who have given their lives to the study of art declare the public does not know what good work is being done by unknown artists," declares the London *Times* editorially; "and that it does not know because these artists have not adequate chances of exhibiting."

Mr. Frank Rutter, the critic, is of the opinion that £50 is "too high a maximum price for a painting by an artist who has yet to make his reputation. How can young British painters hope to compete successfully with French artists when they ask £40 or £50 for pictures of a size and standard which one could obtain easily in Paris for £8 or £12?" Mr. Rutter also calls attention to the fact that at the Leeds show 25 per cent. of the oils exhibited are cheaper than 25 per cent. of the water colors, proving that there is a better market for water colors than oils.

## Chinese "Fire Works"

Louis J. Stellman writes in the San Francisco *Argonaut*: "The one touch to make Chinatown—which has its own clubs, schools, churches, newspapers, chamber of commerce and Y. M. C. A.—the most up-to-date of communities has been supplied. It is the Modern Revolutionary Chinese Artist's Club, and its present exhibition at 18 Waverly Place—milieu of one-time gambling houses and highbinder strongholds—shows how far the descendants of Cathay have 'advanced,' if that is the word, under the stimulus of modern civilization."

The writer describes the works as "extremely colorful and for the most part abstract." The opening was attended by 500 Chinese. The older Chinatown folks thought the youngsters were crazy, but many were "secretly proud of them."

## Sounds Like a Mean Remark

Speaking of art, the modernists have broken into the National Academy of Design with a hundred paintings. That connotation you noticed in the Fifty-seventh Street district was Academicians turning over in their graves.—*The New Yorker*.

## "Pinkie" Is Target for Critic's Shaft

"Pinkie" has crossed the ocean and "Pinkie" has been shown for a dollar a look (for the benefit of charity) at the Duveen Galleries, which bought her for \$388,500 at the Michelham sale in London last November. The art world understands that Sir Thomas Lawrence's picture is destined for California, where it will join Henry E. Huntington's collection as a pendant and a color-complementary to Gainsborough's "Blue Boy."

"A prettier picture could hardly be imagined," writes Forbes Watson in the *World*. "Standing against a blue sky on the top of a hill, 'Pinkie's' full skirt is blowing in the breeze and the pink ribbons on the bonnet that she wears flutter in space. I wouldn't guarantee the anatomical soundness of 'Pinkie's' figure. The drawing of the figure is perfunctory, but the pretty arms, the rather large hand, the sweet young face should make 'Pinkie' as popular in this country as she has long been in England.

"Relatives of the pretty little girl who inspired Sir Thomas Lawrence to paint this unutterably 'pleasing' canvas must have applauded the artist's work without a single dissenting vote. It is exactly the kind of prettified picture that many families like to have of an innocent young daughter. It is as sweet as honey, impeccable in sentiment and done with the bravura that has appealed to a certain class of laymen ever since the celebrated English portrait makers of the eighteenth century first won fame and fortune.

"'Pinkie' was originally sold by the Duveen Galleries to Lord Michelham about twelve years ago at a price said to be something under a third of the price at which the same galleries repurchased it this year. Previously and conceivably within the present generation it may perhaps have been sold for something like \$25,000. Should it be sold in the near future for approximately \$400,000, an increase of about 1000 per cent. in its monetary value in the last twenty years could be recorded. Although it is impossible to verify all of these figures, it is reasonable to say that they are not any more fantastic than the truth.

"For the moment my interest in them is that they suggest an arithmetical statement of the growth during the past generation of the interest that has developed in New York in activities more or less closely related to art. The interest has increased about a thousand-fold. I do not mean that distinguished appreciation or creative impulse has increased to any such measureable extent. These develop more slowly beneath the surface, but the number of people engaged in pursuits affiliated with the arts has grown astonishingly.

"In this period the Metropolitan Museum has developed from a large provincial organization into a great world institution. Magazines devoted to various phases of art have come into being that could not have existed twenty years ago. They flourish today largely on account of the vastly greater public following of the arts. The shop windows and the advertising pages in the newspapers and the magazines record, directly or indirectly, the fact that commerce is counting more and more on the assistance that it derives from art."

Mr. Watson then discusses the progress made by American colleges in imparting standards of art taste and knowledge in



"Pinkie," by Sir Thomas Lawrence.

young men, and then says:

"As scholars graduate in larger numbers from such institutions as the Harvard School of Fine Arts and the Princeton School of Fine Arts, another institution which has made splendid progress during the period under discussion, it may be that gradually enough people will become instructed in the fine arts to bring about the decline of the period of pioneer ostentation which has boasted of the purchasing of paintings on the order of 'Pinkie.' At the present rate of progress even the average college graduate of tomorrow should be far less naive and ignorant about art than the graduate of twenty years ago. I predict that when art takes its rightful place of importance in all our university curriculums the millionaires of the future, remembering their youthful days at Harvard, Princeton, or wherever they were spent, will not squander a quarter of a million, or a half a million, on skilful, pretty, saccharine portraits that mean so little in the life of the true artist."

Helen Appleton Read in the Brooklyn *Eagle* tried to reason about "Pinkie" and the \$388,500 and find out *why*. She touched on optimism, "that joie de vivre which is the very foundation of the American creed of life," and then: "English portraits are in art what the always lovely heroine is to the movies and the pretty girl poster to advertising." About "Pinkie" specifically she wrote:

"'Pinkie' viewed with the cold eye of the critic does not represent Lawrence at his best, despite the fact that his biographers have called her a 'vivacious triumph in paint' and credited her with being one of Lawrence's most celebrated canvases. The drawing of the body is weak, the form hastily and imperfectly conceived. It was evidently another case of an often used formula, in which only the head was considered worthy of effort."

Henry McBride in the *Sun* was of a mind that "the sky is stirringly rendered and the gentle spring zephyrs that blow 'Pinkie's' bonnet strings about, blow also through the nice clouds."



## "The Shulamite" Is Invited to Germany



"Shulamite," by Salcia Bahnc. Courtesy, Chester Johnson Galleries, Chicago.

In its last number THE ART DIGEST quoted Miss Marguerite Williams of the Chicago *Daily News* on the art of Salcia Bahnc. This painter's exhibition at the Chester Johnson Galleries seems to have caused a sensation among the critics. C. J. Bulliet in the *Evening Post* says she has "positive inventive genius to a degree that will insure her international importance" and analyzes her art as a "passion for form—for building figures of solidity, after the ideas, but not in the manner, of Cezanne and Maillol, instead of playing with graceful lines and planes, after the fashion of Matisse or Gauguin."

Among the Biblical paintings is "The Shulamite," which, says Mr. Bulliet, "is already famous. It has been invited for a tentative American show for Berlin and Munich. A superb, reclining nude, oriental and exotic, it is abundantly expressive of Salcia Bahnc's genius in its new and astonishing phase."

"The mental vision came to her one night long after midnight, when she was reading the third chapter of Solomon's Song—and

the lovely mistress of the most spectacular of Jewish kings was transferred soon after to her canvas—the most successful interpretation of the sensuousness of the old Hebrew love song that has been done in modern times.

"The young painter aimed at nothing so banal as Biblical illustration. She rather set about to do in paint something the same thing that Oscar Wilde and Swinburne did in poetry—Oscar Wilde's amazing distortion and rehabilitation of the 'Salome' story, and his vivid recreation of 'The Harlot's House' from Proverbs—Swinburne's rejuvenation of David and Bathsheba. She aimed at something intensively interpretative—something that would give the spirit of the situation in a vivid flash, without retelling the story."

Inez Cunningham in the *Tribune* refers to "The Shulamite" as "emotional rather than dramatic. It is full of wonderful color, the very color that indicates the emotion." Miss Williams in the *Daily News* asserts it was "daringly conceived in the throes of abandonment."

## Tribute to Manship

Paul Manship's sculptures at the Art Institute of Chicago called forth this tribute from Lena M. McCauley of the *Post*:

"Nothing parallel in values has been shown here. They have an atmosphere and quality all their own and stir the recollections of whatever we have read of Homer and times beyond in mythology as told by the older poets. These figures, groups and portraits thrill a sensitive imagination, as my own was stirred not long ago when I stood alone in the presence of the lifework of William Morris at the Newberry library. Both artists have this in common: The man of the book and the sculptor appropriated their intellectual inheritance of long-past centuries and re-created it with enthusiasm. Both transcribed whatever they did in terms of beauty. The former retold old tales in rare printing and book-making; the latter employed the difficult technique of a sculptor. Both reveled in the golden age of nymphs and fauns, and both are heralds of beauty and romance and of grace embellishing truth.

"Deep in Paul Manship's soul lurks the poetry of the scholar-artist who dreams old dreams and, as the genii with the lamp, creates mysterious atmospheres, in which are pictures of forgotten history or days

that never were but in the dreams of youth. To have that invisible world of mythology and poetry so at command is the privilege of the few.

"To Manship the field of decorative design offers its magic. It seems as if no common or unadorned piece could pass from his hands. He is conscious of beauty of form, the graceful line, the accent which lifts the commonplace into the unusual.

"Many in Manship's profession marvel at the sense of flight carried out in 'The Indian Hunter and His Dog,' the group of 'Actaeon,' of 'Diana,' and 'Atalanta.' None of the figures seem to be halted in their flight. The suspended motion does not suggest that they are bound by the qualities of bronze."

## Rex Ingram, Sculptor

Rex Ingram, moving picture producer, has become a sculptor, according to a two column feature in the London *Express*. His studio and his "studio" are both at Nice. "Making films is like writing in the sand," he said, so he has turned to stone and bronze that "last forever." His sculptures belong to the Rodin school, and are mainly symbolical, with a trace of cynicism. He is doing a statue of Rodin for Jules Mastbaum, Philadelphia theatrical magnate, who has a large Rodin collection.

## "Morality"

Hungary apparently is so deep in a crusade for "morality" that ethnologists are beginning to wonder whether a mistake has not been made—whether the country is really Magyar or Anglo-Saxon.

Acting under a general order issued by the government, police have seized reproductions of the Venus of Milo and other works the originals of which are in the great museums of the world.

The Budapest correspondent of the London *Sunday Observer* says that the new "morality" orders continue apace, and such incidents as the request of a plain-clothes detective in a tramcar that two women passengers should remain standing, because when seated their skirts failed to cover their knees, are reported daily.

Fresh alarms and excursions occurred with the interpolation made in Parliament by Mr. Pakots, a Socialist member, who handed round an album containing reproductions of the Venus of Milo and nude paintings in the Art Gallery, which had been seized by the police in a shop-window in one of the principal thoroughfares. Mr. Pakots created amusement by asking the members to inspect the photographs, and declared that the confiscation was an attack upon art and the freedom of artistic taste.

Mr. Pakots' suggestion that the morality campaign would be better served by prohibiting women from "making-up" and combing their shingles in public received applause from all parties.

## N. Y. Arts Council

The recently formed Arts Council of New York City is organizing a series of all day art conferences in the different boroughs as an initial step in arousing those sections to the value of possessing a local art center, or community art group, to promote art, drama and music. The first was held in the Bronx on April 11, and thirty representatives of societies met at the Bronx Board of Trade and made a tour of the borough.

The Arts Council points out that the Bronx, with its million inhabitants, is without any community facilities for the presentation of good drama, musical performances or art lectures and exhibitions; a condition which is also true of other home communities within a radius of fifty miles of New York's city hall.

## Art Movement in Boulder

There is a new art association, that at Boulder, Colo., and already it has 400 members. It holds regular exhibitions in the library building of the University of Colorado. Mrs. J. B. Sherwood, former art chairman of the General Federation of Women's Clubs, is honorary president, and Prof. F. A. Boggess, president.

## American Painter Decorated

George Wharton Edwards, American painter, has been awarded the Belgian cross of chevalier of the Order of the Crown in recognition of his work, which is highly appreciated in Belgium.

## Why Not a Museum for Jokes?

In the local museum there is a bust of a famous Scotsman. Rightly enough, below his noble Caledonian features is a sign which reads, "Don't Touch."—*Wisconsin Octopus*.



## "Artists"

Why do great business men—the creators of gigantic economic enterprises that yield such profits that their founders become multimillionaires and billionaires—become appreciators and patrons of the arts? John Cotton Dana, of the Newark Museum, in a pamphlet entitled "The Industrialist Is an Artist," issued on April 14, says it is because the captains of industry themselves are artists" and therefore are able to understand art.

Mr. Dana gives Henry Ford the title of artist" in the "deepest and fullest meaning of the word" because "in due course and by the practice of the same powers of fancy, imagination, vision, generalization, adaptation and adjustment for balance and harmony which are used by artists in words, in paint, in clay, in line and mass, and form, Ford brought into being an organization, an institution, a creation of his own—the plant of the Henry Ford car! . . . And for like reasons we must give the same title to many, many men who have created institutions, organizations, corporations and, through them, have seen their visions realized in the form of great factories, huge railway systems and vast financial institutions and countless others of the world's skillfully focussed activities."

And by the same token, Mr. Dana asserts that Alexander the Great, who "fashioned armies," was a "greater 'artist' than the world has since seen, greater in imaginative power and greater in ability to bring to being that which he imagined."

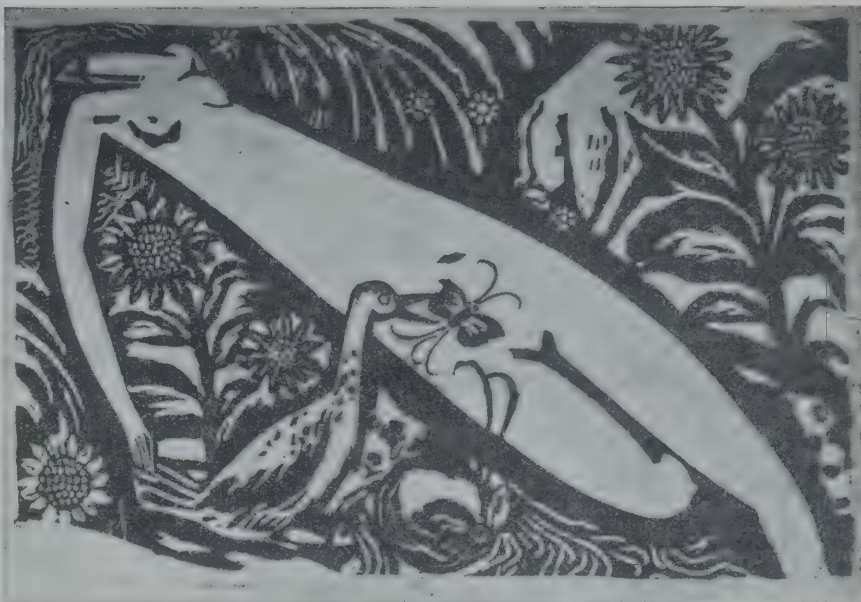
The conclusion to be drawn is that "art and the arts and the artists will not find their proper places in the world, and will not be understood for what they truly are, until we have learned to think of the creative genius in any field of endeavor as the genius of an artist, as a producer of a product that is, in the very deepest sense, artistic."

And this is the method by which the industrialist becomes a patron of the arts: The probability is that at some point in his career, often in more than one, he will find that his imaginative, creative, organizing, adjusting and balancing talents compel him to take note of the products of like talents in other fields than his own. Often he finds that no matter how absorbing his business may be it does not by any means absorb all his energies. He looks about for something other to do, to see, to enjoy, to appreciate—and he finds, often to his own surprise, that the qualities that have made him constructive and originating in his own work, enable him to see and understand and appreciate the products of the talents of others, of talents which, in close analysis, are closely akin to his own. His 'artistry' may go chiefly into an 'enterprise'; but that very 'artistry' permits him to see and understand and enjoy also the 'artistry' which goes into any one of a thousand forms of art."

### Barney Finnegan's Luck

A Dublin grocer named Bernard Finnegan found himself in possession of a lot of odds and ends which he had bought for a song at the dismantling of an old house. Among his acquisitions was a painting of a child, which was afterward declared to be Romney's portrait of Nelson as a youngster. The British nation paid him \$30,000 for the work, and the grocer, says a French newspaper, did not charge any more for the sugar or the mustard.

## California Hails de Mari as Master



"Repose," wood block print by Valere de Mari.

California art writers have hailed as a master Valere de Mari, an artist who has not painted in the last eight years, and who never would exhibit when he was applying himself to his art. A group of his paintings in oil, pastel and water colors, and his etchings and wood blocks is now making a circuit of the western museums.

"He may be able to paint again some day and he may not," writes Junius Cravens in the San Francisco *Argonaut*. "But he has already fulfilled his destiny. His work is not widely known as yet. It is only within the year that it has been rescued from the oblivion to which he had consigned it and has not yet been exhibited outside of California. But that it will become widely known is inevitable. Eventually he will take his place in the first rank of contemporary artists, for his is a genius that is given the world but once in a generation."

Arthur Millier in the Los Angeles *Times* refers to de Mari as "one of the most enigmatic figures in California art," and calls his pictures "a riot of form and color, rushing out in flawless rhythm, such an outburst as can only find a parallel in the later periods of Van Gogh. As an impressionist, at first, he transmuted the actual world into glowing color. The dream of pure abstraction spurred him away from representation, and the later works reveal a world of the imagination, peopled by simple primitives or fantastic beings of his own creation."

In a biographical article Mr. Cravens tells how de Mari, a native of New York

City, became an office boy with a small architect, who saw his genius for that profession and encouraged him to study. At sixteen he entered the offices of Whitney Warren and Lloyd Wetmore, where both principals aided in his education. He went to San Francisco in 1907 with the architects for the Palace Hotel, and stayed. In 1916-7 the urge so absorbed him that "in two years of intensive labor he produced more than many artists produce in their lifetimes. He discounted any possible value that the work he was doing might have and refused to show it to anyone. To him, it was all experimental. He felt that his ideas and knowledge of art were beyond his execution. Had he realized it, the work he was doing was far ahead of its time. But he would not show it for fear that it would be misunderstood. So he suffered all the loneliness and depression of mental isolation rather than risk subjecting himself to ridicule. So sensitive a soul suffers acutely."

"The strain of continuous night and day work, combined with the doubts that harassed him, was beyond human endurance. The result was a critical illness, since which he has done no creative work."

In a letter to THE ART DIGEST Mr. Cravens says of de Mari: "His passion for work burned him up like a flame and he is not yet able to begin work again. If he should it will certainly be interesting to note what will happen. It will be like the return of Rip Van Winkle. A dramatic situation, certainly."

### A Bonington Scandal

Just as the famous old Sherwood Forest town of Nottingham, England, had resolved to hold a loan exhibition of the pictures of its own Richard Parkes Bonington to mark his centenary, an art expert upset the community by publicly alleging that four of the five Boningtons in the Nottingham Castle Museum are fakes. The chief treasure, "Meditation," he called "a most transparent fraud" and a poor copy of a water color in the Wallace Collection. "Self Portrait," "View of St. Mark's, Venice," and a sea piece were condemned.

The art of Bonington, who died at 26, was more appreciated in France and Ger-

many than in England. Forgeries and copies of his works, says the London *Sunday Observer*, are known to be numerous. Nottingham has decided on an official investigation.

### And Now a Woman Auctioneer

From Paris comes news of woman's invasion of another realm in art, that of auctioneer. For the first time a feminine commissaire-priseur has appeared at the Hotel Drouot, in the person of Mlle. Marguerite Milhau. She officiated, says the *Christian Science Monitor*, in a business-like manner, but before her was a huge bouquet of violets.



## The Despoilers

England's fight against the would-be despoilers of its ancient beauty is well told in the following excerpts from an editorial in the *London Daily Mail*:

"We are glad to see that the determination to protect English scenery and venerable English buildings against the hands of the spoiler is asserting itself in many quarters. The beauty of England depends, after all, on eternal vigilance.

"Mr. St. John Ervine, in the admirable article which we published on Monday, warned the country of the danger from 'the energetic tasteless man.' His point was that this type of person is covering our country with hideous buildings, and that we have need to bestir ourselves 'if we are to save this lovely land from sheer ghastliness.'

"It is quite evident that there is strong sympathy with Mr. Ervine's point of view. For the last two or three years a battle has been proceeding on the issue of which depends the future of a number of City churches. Not all of them are beautiful; not all of them are necessary from the strict utilitarian standpoint; but their demolition and replacement by warehouses or shops or offices would strangely affect this London of ours. As Sir Martin Conway finely said in the House of Commons on Thursday, these churches 'break the visible materialism of the City and give to many people the suggestion that there is in the world something finer and greater than mere commerce and industry.' . . .

"Without its old buildings London would become as uninteresting as a city of the western United States. . . .

"The time is coming, if indeed it has not arrived, when there will have to be some national authority to protect the beauty of England against the energetic and the well meaning, and to save for posterity that glory which we ourselves have inherited."

\* \* \*

A "Society for the Preservation of Rural England" has recently been formed in London. One of its principal objectives is to prevent defacement of the rural landscape near cities when roads are widened and real estate developments are expanding hurriedly. In particular does it oppose what it calls "ribbon" building, or lining roads with replicas of the same ugly house, without regard to the natural advantages of the lay of the land, and of trees and shrubs.

\* \* \*

"Americans may derive cold comfort from the fact that they are not alone in seeing the rural countryside near the cities harmed by 'development' schemes," comments the *New York Times* editorially. We may also learn in time the lesson that the 'rural country-side' as our British friends describe what we less correctly speak of as 'scenery,' is an asset even in districts which are being suburbanized.

"Some of our towns are endeavoring by ordinance to prevent needless injury of the countryside. But as yet there has been too little attention paid to careful planning in the earliest stages of cutting up farm land into plots. The mechanical way seems usually to have been the easiest way. Furthermore, the old idea of placing the house as near the road as possible—a heritage of the farming days when men sought 'company'—has been carried over into suburban developments. In only a few cases have

landscape architects been consulted in advance.

"The results may be seen in the drab miles of ugly bungalows. With a little thought many of them might have been grouped in picturesque communities."

## Billboards

"Each year the demand that roads be freed of unnecessary blemishes grows more popular and more insistent," says the *New York Herald Tribune* in an editorial which reviews the "vigorous campaigning of many organizations, in which women are the prime movers."

"Some states have enacted laws prohibiting signboards within highway limits," it says. "But these laws do not save the landscape. The commercial answer to the restriction is to remove the signs a few feet to land privately owned. Therefore, Massachusetts amended its constitution so as to give the state the right to regulate 'all advertising within public view.' But its regulations for that purpose have been challenged and await judicial decision. Maine is to vote next September on an amendment similar to that of Massachusetts. If such amendments are constitutionally sound the billboard nuisance can be abated.

"Other states have tackled the problem by taxing the boards, exacting payment for the privilege of marring the scenery. The National Committee for Restriction of Outdoor Advertising notes the practice of Vermont and Connecticut, which impose a tax of three cents a square foot on billboards. These taxes may have a slight value of discouragement as well as producing a revenue. Billboard interests, it is reported, are seeking to substitute for the tax an annual license fee. Unless the tax were made high enough to be used as a power to destroy, this system will not keep country roads from disfigurement. Each year the demand that roads be freed of unnecessary blemishes grows more popular and more insistent."

\* \* \*

Word comes from the headquarters of the Outdoor Advertising Association of America, in Chicago, that great progress is being made in that body's movement for the "absolute elimination of such advertising structures as in the opinion of reasonable-minded persons are objectionable, and the development of the medium along aesthetic as well as the most effective lines for merchandising purposes."

"Today some of the greatest artists in the world are painting posters," an officer of the association is quoted as saying. "They are making their designs with such simple yet telling effectiveness that, in the words of Lorado Taft, the eminent Chicago sculptor, 'Now and then I find a poster giving me a thrill, because it is as great as a great painting to me.'"

Perhaps the readers of *THE ART DIGEST* have noticed some of the modern Titians, Vermeers and Romneys that have begun to mingle their graces with the beauty of American landscape. They haven't shown up yet in western New Jersey or the adjoining neighborhood of New Hope, Pa.

## "Hope Wells Eternal"

"Some day as many people will attend the opening of an art exhibition as now attend an undergraduate athletic contest," modestly predicts the *Bulletin* of the California Art Club.

## It Sounds Easy

The most remarkable portrait in the history of art may yet be achieved, apparently if the artist can follow successfully the hints on portrait painting as set down by Jean Despujol, professor of painting at the American School of Fine Arts, Fontainebleau, France, says the *Boston Transcript*. They were given out in French by M. Despujol and then translated into English for the benefit of the American students at Fontainebleau. They are as follows:

"Find the character of your model. The detachment of the artist is indispensable. He should not blind himself under pretext that he has a surplus of temperament.

"Determine a simple attitude suitable to the character of the model. Reduce the action to the minimum. And let the attitude be plastic.

"Make a small pencil sketch with a natural or fanciful background.

"Your composition must fill the area of your canvas.

"Make another sketch from this first one, determining the strongest black and the strongest white, as well as the greatest intensity of the dominating tone. In this sketch, express merely the relations between the fundamental harmonies.

"Then enlarge the sketch on canvas.

"While making this enlargement, take care that you respect the spirit of the sketch; sacrifice the small details and relations. Strive for simplicity.

"Determine the planes and volumes in a decorative way, sacrificing the smaller ones to the larger ones.

"Arrange the values from black to white (light, half-light and shade). Arrange likewise the light localities and the dark ones in a similar decorative manner; and do not be afraid to do violence to nature.

"Fix your drawing and dust it to avoid smudging.

"Then give your canvas the 'appearance' of the colored sketch with turpentine wash.

"Sample the tones of your sketch and lay them on in half paste on the canvas, observing the same simple localities divided only into light, half-light and shade. Use volatile oil.

"Wait a day—then scrub your canvas (scrape with a knife).

"Paint bit by bit, taking care not to deviate from your sketch. The chromatic passages from cold to warmth and vice versa, the blending of several tones according to the law of mixture of the colored lights; these must result in the same total of simple localities. Remember that the big relations have the advantage over the small ones.

"Then wait a month.

"Touch up your work and place the accents. Let your emotions blossom as a flower."

## Winston Churchill, Artist

Readers of *THE ART DIGEST* know of the exhibitions of paintings recently held in Paris by M. Clenotel, former Minister of Commerce. But not many, perhaps, know that Mr. Winston Churchill, British Chancellor of the Exchequer, is an artist. The French papers tell how during his recent trip to Rome he was wont to steal away from his entourage and plant his easel on the Campagna Romana. And in Paris they are gloating over the fact that his drawing teacher was Louis Audibert, a painter from the city that gave France its name for her national hymn.



## New Zealand's Art

The London *Times* recently brought out "New Zealand Supplement" in which very phase of the life of that dominion of the British Empire was considered. Under the heading "Art of a Young Country" was given a sketch of the aesthetic status of the 1,500,000 people (1927) who constitute New Zealand. The New Zealander who wrote the article said:

"In a young country there is little superfluous wealth. Capital is needed everywhere for material development, and art has to wait. Our community as yet is able to support very few artists who can earn a livelihood by painting alone. Most of them are art teachers who have sufficient courage to make up painting for their life's work."

"Art in New Zealand owes much to some of those who have passed on, notably to John Gully, a follower of the old school of English water-colour, and P. van der Ploeg, an accomplished Dutch painter who settled in Christchurch. The latter's admirable figure-subjects, tenderly painted in the Dutch tradition, and his vigorous landscapes influenced most of the young artists who have built up a reputation for the school of art there. Later came Alfred Walsh, perhaps the first painter in water-colour to convey the dark silence of the native bush and to realize the artistic value of the queer wooden huts of the backblocks, with their rough timbers and odd chimneys of corrugated iron. In Wellington, James Nairn, a disciple of the Scottish school, had a wide influence. Working both in oil and water colour, he handled his mediums firmly, conveying a fine feeling of air and sunlight. These were outstanding men who toiled in the face of adversity and handed on to us the best traditions of British art."

"Today the path of the art student is fairly smooth. The principle of free secondary education now extends to our art schools, and those children who gain a proficiency certificate in a primary school may take up art instead of proceeding to a higher technical school. Auckland possesses the well-endowed Elam School of Art, but Christchurch claims to be the art centre of the dominion. It certainly has a most efficient school with several very accomplished painters and craftsmen on the staff."

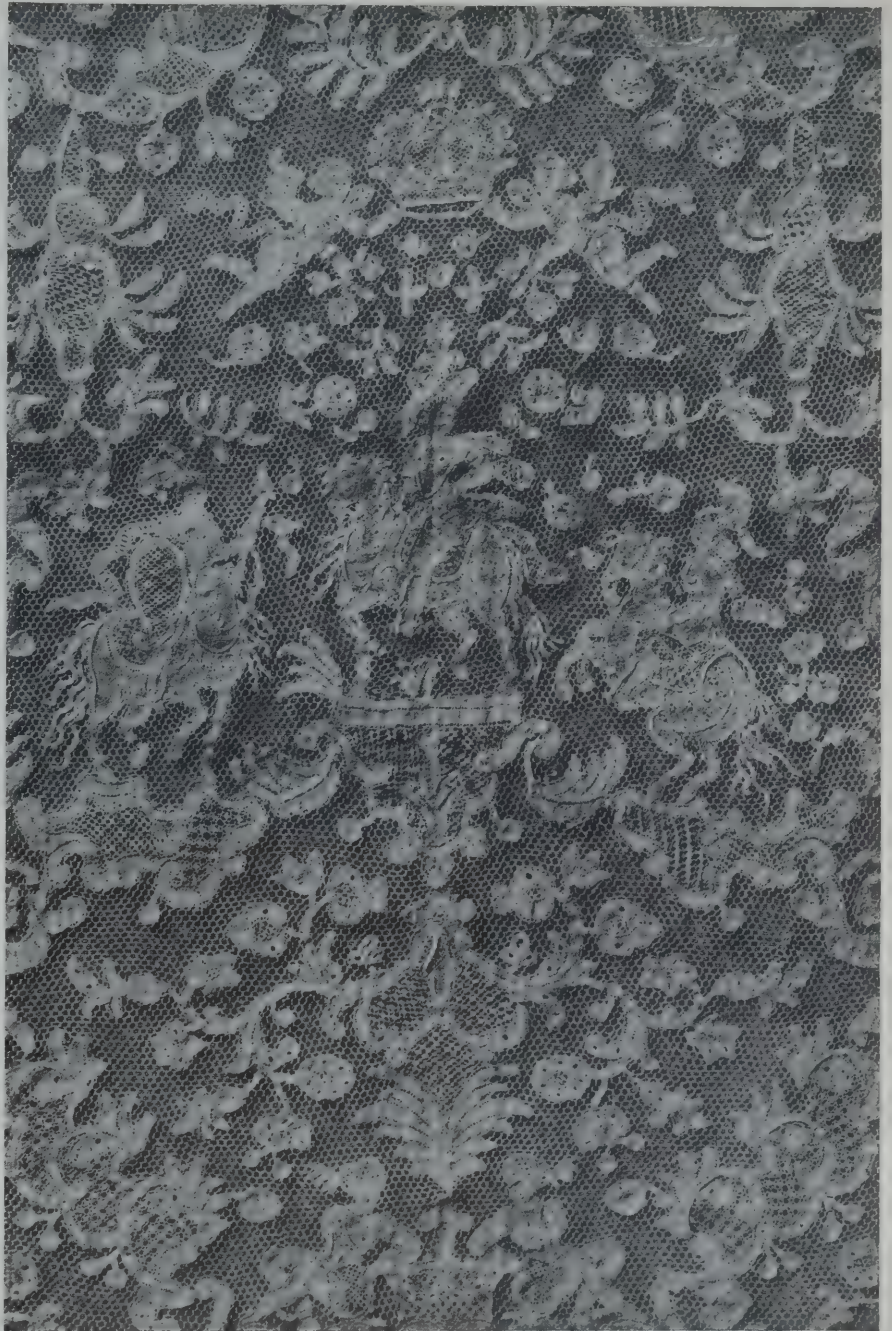
"The principal cities have art galleries, but, except in Auckland and Wanganui, the buildings have little architectural beauty. The collections, however, are fairly representative of the more sober school of modern British art."

"On the whole the outlook for art in New Zealand is healthy. The public are beginning to realize the educational value of our galleries, and at present there is a movement to build a worthy national gallery in Wellington, for which project the government has promised financial help."

### The Apollo Belvedere

It is announced from Rome that the authorship of the famous Apollo Belvedere, discovered near Frascati in 1455, has been definitely discovered—incised on the statue itself. The discoverer is Dr. Rhys Carpenter. A close examination has revealed minutely engraved signature on the flank reading "Apollonios Nestoros Athenaios poiei" (Apollonius the son of Nestor made). The Greek lettering indicates that the work was done in the last years of the Roman republic.

## A Cravat Brummel Might Have Coveted



Detail of Point d'Angleterre Rabat. XVIIIth Century.

In the exhibit of XVIIIth century waistcoats at the Metropolitan Museum of Art is a magnificent rabat (or cravat) of Point d'Angleterre lace, made in Brussels for some dandy of the time of Louis XV, which has just been acquired by the museum. This particular neckcloth would have brought joy to the heart of Beau Brummel, that genius of a somewhat later age, who, together with his valet, Robinson, found a way to starch them and make them stand out.

The Metropolitan is proud of its acquisition. "The history of the pieces," says

Frances Morris in the museum's *Bulletin*, "associates it with the period of Marie Antoinette, by whom it is said to have been presented in 1780 to the Marquis de Chabert, the noted admiral and astronomer. While the delicacy of its technique, notably in the fine ground of hexagonal mesh, suggests work of the late eighteenth century, when the finest Valenciennes fabrics were being produced, its form and the style of its pattern are more in keeping with earlier traditions. The miniature horsemen wear the flowing locks, the plumed hat, and the full-skirted coat of the early Louis XV period."

### Goethe as an Artist

Details are available of the discovery of a portfolio of 88 drawings by Goethe, bound together as "a little book of travel, amusement, and comfort," says a Berlin dispatch to the London *Sunday Observer*. Carlsbad is the scene of his amusement, and his travels were undertaken to comfort

him as a German patriot in the difficult period of the dissolution of the Reich in August, 1806, followed by the disastrous defeat inflicted by Napoleon at Jena.

At sixty years old Goethe wrote and drew with feverish activity to forget political events. The book was found in the house of a Weimar tailor, who inherited it.



## "Trick" Portraiture Is Made to Pay

Is the adjacent portrait academic or modernist? Perhaps the readers of *THE ART DIGEST*, by studying it carefully, can answer the question.

The artist has achieved fame and popular success in Germany, where women of fashion seek him as clients. He was born in the Rhine country, according to the *London Sphere*, and "the blood of his French ancestors has softened the heaviness of his German forbears, and has given him something of the characteristics of his grandfather, the adventurous Lebens, who went as a painter to the Petersburg court, founded the Art Academy in Buenos Aires, built a railway in Siberia, and died a fantastic death in Paris.

"Van Hauth was trained as an artist in Darmstadt, Munich, and Paris, after which came the fearful convulsion of the war, followed by years of privation, through which he was upheld by a strong belief in his vocation. Both the Academy of Arts in Berlin and the November group of the Great Art Exhibition have exhibited works of Van Hauth during 1925 and 1926.

"He is the delight of beautiful women who wish to be painted, who declare that at last a young portrait painter has arisen to whom women need not be afraid to sit, as before many of the Modernists, who only make a psychological vivisection of their sitters. Van Hauth, on the contrary, enjoys painting a beautiful woman."



"The Artist's Wife," by Van Hauth.

### Careless America

"F. C.," whiting in *Antiques* under the head of "London Notes," tells a good story of an American girl who apparently didn't know that, since the war, many members of the British nobility have gone into "trade" and have gravitated to the art and antique business. This wretched damsel was exceedingly haughty with the gentle little woman who waited upon her in a shop where old jewels were sold.

As she left, this young person impressively remarked:

"See that these are delivered without fail tomorrow, as I am invited to meet the Countess of X at dinner, and I *must* have them to wear."

Next evening it was the shop assistant who was regal as the guest of honor, and the hapless maiden who was put at her ease by a friendly smile and a kind whisper:

"They become you wonderfully, my dear!"

## The Sales Problem

Not long ago a "get together" meeting of artists and art dealers was held at the Salmagundi Club, New York. One of the things discussed was the disparagement of one artist's pictures by another and the praising or condemning of artists' work by dealers. After much discussion it seemed to have been generally agreed that everybody should praise everybody else's work and that no dealer should condemn a painting to a patron.

"Is this possible or practical?" asks Michel Jacobs in a letter to *THE ART DIGEST*. "Certainly if a patron visits an artist's studio and asks him which one of a certain lot of pictures he considers the best of his work, the artist, if he values either himself or his patron, will recommend the one he honestly thinks is the best.

"Similarly, if a patron asks an art dealer's opinion with the object of buying a picture, he does so because he has confidence in that dealer's judgment. It is the duty of the art dealer to advise his client in what he honestly believes is the best for him to buy. He must give his straightforward opinion in regard to each picture that he sells, if his opinion is asked for. Moreover, he will only handle works by those painters in whom he has faith, and whose pictures he thinks will increase in value in the years to come. For dealers to praise all pictures and condemn none would be to lower the standard of American art.

"Much of the trouble with the sale of pictures is due, first, to the high prices asked by the artist, and, second, to the commission system now in vogue. If the dealers were accustomed to buy pictures outright from the artists, at a moderate sum, and sell them for whatever prices they felt they could get, there would be sound competition. If dealers bought pictures competitively from the living artists, just as a merchant buys his stock from the wholesaler or the manufacturer, the production and sale of pictures would be on an economically sound basis."

## PAINTINGS for the HOME and the MUSEUM

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## Helleu's Metier

Characteristic glimpses of Paul Helleu were given by the Paris art writers, following his death,—glimpses of the artist in his beloved Paris, glimpses of him aboard his yacht, always painting or etching the lovely studies of his time.

Mr. René-Jean wrote in *Comoedia*: "By his burin still more than by his brush, on copper even more than on canvas, he traced the expressive, feline, languishing outlines of the woman of his time. One sees her again, crowned with her heavy hair, her skirt reaching to her heels, stretched out on the cushions, her eyes following, under lowered eyelids, some such dream as the romance-writers were creating then."

M. Albert Flamant, in *Le Figaro*: "Beautiful objects and pretty women were his native passion, his whole universe." And on his yacht: "He was there, dressed completely in navy blue and with the leather-isoired cap of the yachtsman, squatting against the netting with a board before him and on it a piece of drawing paper. On the deck was seated some young woman posing. He was always one of the 'prettiest,' one of the 'most ravishing,' of the season, wearing the most elegant dress of the day."

P. F. in the *Journal des Debats*: "Radiant seem to us Helleu's young women. What do they know of life? Their psychology matters little to us; their charm alone is important. Helleu, like a painter of flowers, respected their transient bloom, leaving to others the dissection and study of their

spirits. To character he preferred all that which made for seduction, for enchantment. Was he not to some extent our Nattier? Effacing the worries and the wrinkles was the proof of a natural kindness, a chivalrous spirit, a courtesy, of which the tradition seems on the point of being lost."

M. Lucien Corpechot, in *Le Gaulois*, says Helleu "will find his place between Watteau and Monet, among those geniuses, intelligent and sensitive, crowned by taste and consecrated by tradition, safe from injustice and from that conspiracy of blindness which sets one generation against another."

## A New Bible Artist

What is probably the latest and what may easily be the most successful attempt to illustrate the Bible was represented in a recent exhibit of paintings by Abel Pann in the Galerie de La Boétie, Paris. Pann, whose plans are described in a literary supplement of the *Gaulois*, was born in Lithuania, studied in Odessa and later in Paris, but was most strongly attracted by Palestine and became professor in the Bezalel School in Jerusalem.

The current exhibit consists of a small part of a gigantic work, "The Bible in Pictures," which will eventually have about 500 subjects. M. Pann believes that the many previous attempts to do this have suffered from the following defects: "Aryan types, costumes having in them nothing Oriental, fantastic landscapes, attitudes and gestures too theatrical, too monastic, etc." He hopes, by working in that country itself and having as models the living descendants of the Biblical characters, to escape these faults and produce a series of illustrations both more accurate and more inspired with the life of those times and peoples.

## \$1,000,000 for Athens Excavations

Dr. Edward Capps, Greek professor at Princeton University, has collected \$500,000 for excavations in front of the Acropolis, and the United States School of Archaeology in Athens will provide a further \$500,000 in the next two years. Work will be started this summer, says the *London Times*.

## Kahn Gets Rare Carving

The late J. Pierpont Morgan is said to have once offered \$1,000,000 for an altar carved by Til Riemenschneider, a famous medieval sculptor and carver. And now Otto Kahn, American collector, has acquired the only profane work of the master, a wood statue of a contemporary beauty of Wurzburg.

*European Art Dealers*

## Renoir Anecdote

Among the stories of the Impressionists that have come out since the death of Claude Monet is one which brings in a great French statesman, one of the founders of the Third Republic. It was at the time of the exposition in the galleries of Durand-Ruel in 1876, we are told by M. Georges Rivière, in *L'Art Vivant*. "Renoir, thinking that it would be wise to have some friendly words in the papers, went to the rue Chaussee d'Antin to ask for the support of the 'Republique Française, Gambetta's paper. The master was not there and Renoir was received by Challemlacour, to whom he made his request. As he spoke the face of Challemlacour grew more than usually severe. 'What you ask is impossible,' declared the politician. 'We cannot defend any revolutionary painters in this journal. For you are revolutionists, yes, revolutionists!' he insisted, almost furious.

"Poor Renoir went out crestfallen. By the front door of the building he met Gambetta, to whom he described his mishap. Gambetta, hearing what Challemlacour had said, burst into a fit of laughter. 'You are revolutionists?' he repeated. 'Then what indeed are we?'"

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## New York Season

The New York critics devoted most space during the last fortnight to the Macbeth Gallery's celebration of its thirty-fifth anniversary. Founded by William Macbeth, it was the first to devote itself exclusively to American art, and now, under the management of the founder's son and nephew, still true to its ideals, it marks a mile-stone by hanging two significant exhibitions—one room filled with a retrospective showing of works by artists in whom the gallery had faith in the past, and another filled with pictures by newer men under 40 years of age, in whom it has faith for the future.

But the critics gave most attention to the Macbeth Gallery itself, and quoted from the introduction to the catalogue, especially the following:

"Thirty-five years in the sum total of time is not a very long period. It covers, however, perhaps the most important years of our country's art history. That period has seen great changes. It has seen the final passing of the old Hudson River School that for so long was the only American art.

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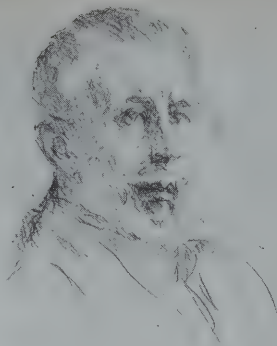
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"Self-Portrait," drawn by Robert Reid while in the hospital.

It has seen the rebirth of the predecessors of that school, the colonial portrait painters. It has seen the gradual recognition of Inness, Martin, Wyant, Twachtman, and others of their time, and the elimination of many of their contemporaries, until even their names are no longer remembered. It has seen the full crest of the wave of the Barbizon group, and its gradual, if perhaps temporary, subsidence; as well as the rising tide of the French Impressionists, Monet, Sisley, Pissarro, and the rest. It has seen the rise of many a young painter, today doing as fine work as is produced in any country abroad; and it has seen the influx of Cubism, Futurism, and various other 'isms' each in turn replaced by some other claimant to popular attention.

"It has seen, too, almost the first beginnings of American collections, and it has seen the disposal of some of these at unheard-of prices with huge profits to their collectors. It has seen American art rise from the neglected efforts of a few to the appreciated creations of a host of artists."

In the retrospective gallery are works by Theodore Robinson, Arthur B. Davies, Robert Henri, Charles Melville Dewey, Maurice Prendergast, F. Ballard Williams, William L. Lathrop, George Luks, Charles H. Davis, Paul Dougherty, Jerome Myers, Chauncey F. Ryder, Ben Foster, Ivan G. Olinsky and Frederick C. Frieske.

The prospective gallery includes works by Kenneth Bates, Harry G. Berman, Jay Conaway, John F. Folinsbee, Clarence Johnson, Julian Lamar, John Lavalle, Carl Lawless, Gerald Leake, Peter Marcus, Arthur Meltzer, Malcolm Parcell, Douglass Parshall, Emil Walters and Stanley Woodward.

\* \* \*

In the first years of this century Robert Reid was a leader of a fighting group of rebels in art. He was of the Society of American Artists, which made war on the National Academy, and he was a member of "The Ten," with Twachtman, Weir, Chase, Benson, Tarbell, Hassam, Dewing, Metcalfe and DeCamp. Reid has been in a hospital, and to celebrate his convalescence a group of his friends organized a big retrospective exhibition at the Grand Central Galleries. And the critic of the Brooklyn Eagle wrote:

"The collection awakens memories of other days, so different in point of view is it from that expressed in the work of younger contemporary painters. Before the

days of Matisse and Post-Impressionism Reid's figure compositions were considered the epitome of color, light and decorative pattern. His most successful canvases were decorative compositions of young women posed in out-of-door backgrounds, or, studio subjects, emphasis was placed upon decorative arrangements of backgrounds and accessories. His work was always characterized by elegance, lightness and an eye for graceful, pleasing arrangements. He was a skilful technician, enjoying, when subject allowed for it, displays of virtuosity. If now some of his effects appear pale and his patterns unrhythmic, it is because we have had our eyes keyed up to more vivid colors and have become accustomed to composition which is more solidly constructed, less dependent upon chance effects in nature."

The *Sun* critic wrote: "Mr. Reid was the jauntiest, most cavalier member of 'The Ten.' His palette, though his own, had a family relationship to that of all the other impressionists. He enjoyed being daring and reveled in the purples and canary yellow that impressionism 'put over' on a public that had been brought up on violin brown. He liked large canvases and bold compositions. Less than any other member of 'The Ten,' he thought of the picture buying public and did less than they to propitiate them. He made no pot boilers and few easel pictures. He probably was at his happiest when the era of mural painting swept the country shortly after the success of the Chicago fair."

The *Herald Tribune* paid this tribute: "He has not only been faithful to the tradition of good painting, but has steadily sought for the beguiling pictorial arrangement, animated by more of the joy of life than is associated with the ordinary studio pose. It is of energy and vivacity that this exhibition as a whole chiefly speaks, of these things and of a debonair, inviting taste."

In the collection was a self-portrait done by Mr. Reid in the hospital, with his left hand, while his right hand was incapacitated. The sketch was made with an ordinary pencil on a sheet of pad paper. It is here reproduced.

\* \* \*

There was a divided verdict by the critics on the latest exhibition by Karl Anderson at the Ferargil Galleries, although there was general agreement that most interesting attached to a group portrait of the artist's three brothers, "Earl, Sherwood and Irvin. Perhaps not everyone knows that the painter is the brother of the author of "Dart Laughter." This portrait group, says the *Herald Tribune*, "has breadth and solidity and in its entire conception and treatment is extremely modern. Mr. Anderson has painted it with forceful concentration on the central figure."

The *Herald Tribune* refers to Mr. Anderson as "among the most modern of the purely American painters," and calls him "an able figure painter and a colorist of strong individuality. . . . Most significant

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about his work is his expression of himself in terms of native thought and ideas."

The *World* is more sparing of praise. After asserting that "emotion, copious and unashamed, drenches the pictures by Karl Anderson," it says that the artist would "probably receive with scorn a suggestion that an artist needs anything else so long as he has emotion, and lots of it. To concede that emotion is an essential element in a work of art is not necessarily to applaud when an artist places his entire reliance on it with unrestricted effusion. Not that Mr. Anderson is an inexperienced painter. He has had plenty of experience, and the more he has the more he seems inclined to throw overboard all thoughts of self-discipline as unnecessary ballast. Such a proceeding defeats its own ends, and results in confusion. A well-knit composition is achieved only by clear, logical and sustained thinking, as well as emotion, and what an artist may feel about form is expressed only when the form is relentlessly pursued until it has been grasped and mastered."

\* \* \*

Both the *Times* and the *Sun* declared that Vincent Canade was a primitive who had come to visit us from the Middle Ages when he held his exhibition at the Weyhe Galleries. "He is a genuine Italian primitive," said the *Sun*, "who escaped by chance into this period and has to do the best he can with such other primitives as there are extant, for models. Like the original primitives he is not embarrassed by a huge amount of technical training, and like them he manages to vitalize his paintings by breathing his own life into them. . . . The effect of remoteness is helped by the low tones that Canade employs, and by the air of tragedy that seems to lurk in the background of his figures. The pictures are always unerringly decorative. The landscapes sometimes have a surprising fluency, but for the most part they are dry and ascetic."

"Up to this season," said the *Times*, "Canade's art, exhibited in one painting at a time, has been spare, austere and even tortuously lowering. His painting seemed inevitably streaked with an aggressive defeatism; it was bitter, somehow thwarted and cold. Yet that art's very coldness was possessed of a purity that was curiously akin to the primitive flame of moyen age art. Only the dark smile of that rich primitivity was lacking in Canade's painting—the innocent smile of the fecund flame which was the creative crucible of that dark age's genius. That smile's modern reflection is wanting no longer in Canade's latest paintings. The result is that his art seems more primitive (in the actual Middle Age sense) than ever. . . . One may suppose that Mr. Canade may be relieved about something. For his faces, though dark and forbidding, are not just sombre masks, and his hills and trees are now alive without reservations."

\* \* \*

Paul Bartlett, who last year held his first New York exhibition at the Wildenstein Galleries, this year showed a group of landscapes of the Basque country at Marie Sterner's. All the critics saw an advance in his work. The *Brooklyn Eagle* said he seemed to have "gained strength in composition and a more personal expression. His palette is decidedly more varied and interesting. His canvases have always been decorative, but previously they seemed rather fragile and anemic. The present show marks a decided gain in vigor, with

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no loss of the decorative quality of the earlier work."

The *World* thought the paintings had "the individual imaginative character of his former work and an added vigor. The slightly higher key, the slightly increased variety in his palette, has, on the whole, added to the effectiveness of his painting." The *Post* said: "Mr. Bartlett's painting of this popular locality is characterized by a warm, luscious color and an appreciation for the sensuous quality of his medium, characteristics which, for all his interest in pattern and structure, differentiate it sharply from the intellectual aridity with which the majority of the younger painters treat landscape painting." \* \* \*

The critics devoted much space to a simon-pure modernist show at the Daniel Gallery, composed of the work of eight of Mr. Daniel's proteges. The star seems to have been Kuniyoshi, who came to America when very young and married an American woman. "The self-portrait of Kuniyoshi," says the *Times*, "on the golf-links, crooking the pregnant hinges of the knee, both knees, and wearing the mask of the inscrutable East, seems a satirical little portrait and the satire seems not for the mask but for the whole Western world upon which it bends a hidden gaze. There is no mistaking the fact that it is the portrait of a great golfer."

Alexander Brook's "Sandy" came in for praise, too, and was described by the *Post* as "the painting of a small boy, his son, who sits with one foot tucked negligently through a chair round as he surveys his father painting him. There is an almost hypnotized air about this young man that suggests some unusual preoccupation. It is by far the best figure painting that the artist has done."

The other artists were Karl Knahe, Charles Sheeler, Peter Blume, Elsie Driggs and Niles Spencer.

\* \* \*

"In the Edouard Kann collection of miniatures, now on view at the Wildenstein Galleries," says the *Post*, "one finds it difficult to enumerate the fascinations spread before the visitor in this choice group of German, Flemish, French and Italian miniatures of the fourteenth, fifteenth and sixteenth centuries with a few Persian miniatures, mostly of sixteenth century origin."

The exhibition was a treat to those art lovers whose tastes are partial to the precious and the exquisite. After considering individual masterpieces, the *Post* says:

"This richness and lavishness of ornamentation are so knowingly applied that it never seems extreme or over-laden. Rather from the spreading web of filagree that borders so many pages to the actual miniature itself with its gold and splendors of blue and red, there is the most delicate balance of line and color and adaptation to the space to be filled so that they give one a joy merely to behold them."

### Thomas Atkins, Artist

Readers of *THE ART DIGEST* already know how everybody and his child has taken up painting or some other branch of art in England. They have read of the postoffice employees' big exhibition, of the bank employees' show and the British army officers'. And now comes another, which shows that the British art movement actually follows the Union Jack, for—

An exhibition of arts and crafts has just been held at Wiesbaden, Germany, for the

members of the British Army of the Rhine and their families. There were 1,700 entries! And this figure represents 20 per cent. of the British garrison community in the Rhineland. The *London Times* says the quality was high.

\* \* \*

At the Victoria and Albert Museum, with 400 exhibits, the British Civil Service Art Council, formed in 1924, held its annual exhibition. England's civil service employees showed what good artists they are. "Finish of workmanship is the note of the whole exhibition," said the *London Times*.

### W. B. Green in Bermuda

"Gorgeous as the iridescent plumage of a particularly magnificent peacock," is the way H. Viggo Andersen, critic of the *Hartford Courant*, described the water colors displayed by the Hartford artist, William Bradford Green, at the Town and Country Club. "The artist is a lover of strong, vivid colors, and during a recent visit to the Bermudas found there in the startling splendor of those most beautiful of islands ample opportunity for the full exercising of his imagination."

### Careless Management

A visitor to the Art Institute the other day, says the *Chicago Daily News*, looked over the casts of the armless Venus of Milo and the headless Winged Victory and exclaimed to the guard, "How does it come that the statues are so much more broken up than they were when I was here ten years ago?"

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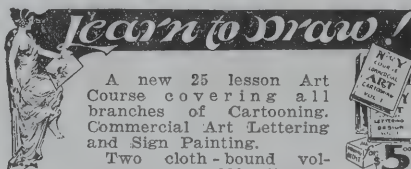
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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Los Angeles, Cal.

**ANGELES MUSEUM—**  
 ril—Annual exhibition, painters and sculptors; modern Europeans; Archipenko.  
 y—Painters and sculptors; etchings from Spain; Archipenko; 3d annual bookplate international.  
**NDAHL ART GALLERY—**  
 ril 9-25—Albert Groll.  
 ril 25-May 9—John Wenger.  
 y 9-23—A. H. Gilbert; Edgar Payne.  
 y 23-June 4—Joseph Kleitsch; Guy Rose.  
**SLIE GALLERIES (BARKER BROS.)—**  
 ril—Jack Frost.  
 y—Orrin White.  
**EMORE SALON—**  
 ril 18-May 7—Jack Wilkinson Smith.  
 y 9-28—Barse Miller.  
**NELL AND CHAFFIN—**  
 ril—Paintings, Orrin White; Duncan Gleason; etchings by Rembrandt; Roi Partridge.

## Oakland, Cal.

**LAND ART GALLERY—**  
 ril—Paintings, Zubiaurre brothers.  
 y—Macdonald Wright; Morgan Russell.  
 1e—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

## Pasadena, Cal.

**ADENA ART INSTITUTE—**  
 ril—Louise Hovey Sharp, Franz Bischoff, Evelyn Nann Miller, Adam Emory Albright, Jane McDuffie Thurston.  
 y—Joseph Birren, C. H. Benjamin, John Christopher Smith, J. Stephen Ward.  
**CE NICHOLSON'S GALLERIES—**  
 ril 15-30—Goodspeed collection, old maps; landscape, Aaron Kilpatrick; dogs, Edmund Osthaus.  
 y—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

**ARTS GALLERY—**  
 ril—Comprehensive Persian exhibition; etchings, Childe Hassam; Gordon Craig; Gustave Baumann.  
 y—Art for children; San Diego students; paintings, Henrietta Shore.  
 ne 10-Aug. 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
 April 10-May 6—Paintings, Thomas Eakins; painting of California, Eugen Neuhaus.  
**GALERIE BEAUX ARTS—**  
 April 18-May 3—J. B. and Florence T. Tufts.  
**GUMP GALLERIES—**  
 April 18-29—Educational exhibit from Smithsonian Institution.  
 April 25-May 5—California artists.  
**MODERN GALLERY—**  
 April 18-30—Ruth Cravath; Julius Pommer.

## Denver, Col.

**DENVER ART MUSEUM—**  
 April—Modern American and French paintings; Business Men's Art Club; sculpture and pottery by Paul and Annetta J. St. Gaudens.  
 May—"Fifty Prints"; Braydon designs.

## Hartford, Conn.

**WADSWORTH ATHENEUM—**  
 April 16-May 1—Seventeenth annual exhibition, Connecticut Academy of Fine Arts.  
**CURTIS H. MOYER—**  
 April 9-24—Pastel drawings of the Alhambra by Louis Orr.  
 May 4-6—Spring exhibition, Arts and Crafts Club.  
 May 6-16—Paintings, Mr. and Mrs. A. B. McCutcheon.  
 May 17-29—Paintings, Russell Cheney.

## Washington, D. C.

**U. S. NATIONAL MUSEUM—**  
 April 25-May 21—Lithographs, Bolton Brown.  
**LIBRARY OF CONGRESS—**  
 April—Joseph Pennell memorial.  
**GORDON DUNTHORNE—**  
 April—Etchings and lithographs, Joseph Pennell; water colors, Paul Gustin.  
 May—Etchings, water colors, Alfred Huty.

## Athens, Ga.

**STATE NORMAL COLLEGE—**  
 May 17-June 1—Etchings, prints (A. F. of A.).

## Atlanta, Ga.

**HIGH MUSEUM OF ART—**  
 April 24-May 7—Alfred Huty.  
 May 14-21—Local loan exhibition.  
 May 28-June 12—Atlanta artists.

## Savannah, Ga.

**TELFAIR ACADEMY, ARTS AND SCIENCES**  
 April—Savannah Art Club.

## Emporia, Kan.

**KANSAS STATE TEACHERS COLLEGE—**  
 April 10-30—Canadian art (A. F. of A.).

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO—**  
 April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
**CHICAGO GALLERIES ASSOCIATION—**  
 April 5-23—Modern Art, Josephine Reichmann, Agnes Van Ryn, Laura Van Pappelendam.  
 May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).  
**CHESTER H. JOHNSON GALLERIES—**  
 April—French exhibition, including Degas, Monet, Renoir, Morisot, Redon, etc.; first American exhibition of paintings by Donald Shaw MacLaughlan.  
**GAULOIS GALLERIES—**  
 April—Water color exhibition.  
**Decatur, Ill.**  
**DECATUR ART INSTITUTE—**  
 April—Group from Newhouse Galleries.  
**THURBER GALLERIES—**  
 April 15-30—California paintings, Richard Krueger.  
 May—Paintings, Charles Lasaar; portraits, R.

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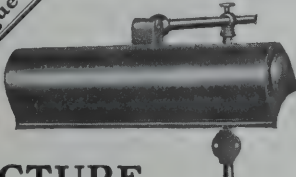
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**ANDERSON GALLERIES—**

April 19-May 3—Etchings, Caroline Armington.

**Springfield, Ill.****SPRINGFIELD ART ASSOCIATION—**

April—Adams, Garber, Higgins, Scudder.

**Crawfordsville, Ind.****ART LEAGUE OF CRAWFORDSVILLE—**

April 15-30—Memorial exhibition of the work of Fred Nelson Vance.

**Urbana, Ill.****UNIVERSITY OF ILLINOIS—**

May 1-13—Paintings from Metropolitan Museum.

**Culver, Ind.****CULVER MILITARY ACADEMY—**

May 17-31—Paintings from Metropolitan Museum.

**Fort Wayne, Ind.****FORT WAYNE MUSEUM—**April—Paintings by Richmond, Ind., artists.  
May—Adams, Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.**Greencastle, Ind.****DE PAUW UNIVERSITY—**

May 17-31—Contemporary paintings (A. F. of A.).

**Indianapolis, Ind.****JOHN HERRON ART INSTITUTE—**

Apr.—Ritschel; Bohm; French drawings, litho's.

**THE H. LIEBER CO.—**

April 8-30—Paintings, R. L. Coats.

**PETTIS GALLERY—**April 11-23—Bertha Baxter.  
April 25-May 7—R. Milholland.  
May 9-21—Glenn Cooper Henshaw.**Richmond, Ind.****PALETTE CLUB—**

April—George H. Baker; Howard Leigh.

**Argentine, Kan.****PUBLIC LIBRARY—**

April 22-30—Kansas City Society of Artists.

**Lawrence, Kan.****UNIVERSITY OF KANSAS—**

April 3-30—Paintings from Metropolitan Museum.

**Wichita, Kan.****WICHITA ART ASSOCIATION—**

April—Cornelius and Jessie Arms Botke.

**New Orleans, La.****ISAAC DELGADO MUSEUM—**April—Gideon T. Stanton; Ellsworth Woodward; Japanese prints; Greek antiquities.  
May—Exhibition, Southern States Art League.**ARTS AND CRAFTS CLUB—**April 17-May 7—Maurice Braun.  
May 8-28—Exhibition, Benjamin prize.  
May 29-June 18—Exhibition by members.**Portland, Me.****SWEAT MEMORIAL MUSEUM—**

April 15-May 15—Annual exhibition, oils, water colors, pastels.

**Baltimore, Md.****BALTIMORE MUSEUM OF ART—**

April—Portraits of Baltimoreans; sculpture, Alvin Meyer; engravings and etchings of medical men.

April 5-May 1—Modern American paintings from Duncan Phillips Collection.

April 16-May 12—Fifty prints of the year.

May 3-29—Bellows memorial exhibition.

May 14-June 5—Fifty books and Printing for Commerce.

**MARYLAND INSTITUTE—**

April—Whistler etchings, lithographs and water colors from Lucas collection.

**WALTERS ART GALLERIES—**

To April 30—New accessions and permanent collections.

**PURNELL GALLERIES—**April—Contemporary etchings.  
May 11-18—Old English silver and Sheffield.**Amherst, Mass.****AMHERST COLLEGE—**

April 15-30—Contemporary American artists (A. F. of A.).

**Boston, Mass.****BOSTON ART CLUB—**

April 27 to Nov. 1—Exhibition, artist members.

**GUILD OF BOSTON ARTISTS—**

April 18-30—Paintings, Ernest L. Major.

May 4-31—General spring exhibition.

**VOSE GALLERIES—**

To April 23—Contemporary American paintings.

April 25-May 7—Paintings of Monadnock.

May 9-21—Wm. Baxter Closson memorial.

**GOODSPEEDS BOOK SHOP—**April 4-23—Etchings, C. H. Woodbury.  
April 25-May 7—Modern English, French and American etchings.**40 JOY STREET GALLERY—**To May 15—Provincetown painters.  
After May 15—Modern stagecraft.**Hingham Centre, Mass.****THE PRINT CORNER—**April—Etchings of New England landscape, Bicknell, Sears Gallagher, Kerr Eby.  
May—Block prints in color by Walter J. Phillips; etchings, John Winkler.**Springfield, Mass.****JAMES D. GILL GALLERIES—**

April-May—Group of American paintings.

**ARTISTS GUILD—**

May 7-21—Spring exhibition by members.

**Wellesley College, Mass.****FARNSWORTH MUSEUM—**

To April 25—Exhibition, Daumier and Corat through Cubism.

**Worcester, Mass.****WORCESTER ART MUSEUM—**To April 23—American still life paintings.  
To May 15—Early Flemish and Dutch paintings.**Detroit, Mich.****DETROIT INSTITUTE OF ARTS—**

April 23-May 30—Annual exhibition American art.

**JOHN HANNA GALLERY—**May 6-31—Henry R. Poore.  
March 19-31—Etchings, old and modern masters.**East Lansing, Mich.****MICHIGAN STATE COLLEGE—**

May 1-13—Contemporary paintings (A. F. of A.).

**Grand Rapids, Mich.****GRAND RAPIDS ART GALLERY—**April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy; 100 etchings by 25 masters.  
May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.  
June—Norman Chamberlain; etchings, L. O. Griffith.**Muskegon, Mich.****HACKLEY GALLERY OF FINE ARTS—**April—Paintings, Henry S. Eddy; Indian and Paisley shawls.  
May—Paintings, Tunis Ponsen; Chicago etchers.**Ypsilanti, Mich.****MICHIGAN STATE NORMAL COLLEGE—**

April 11-25—Contemporary paintings (A. F. of A.).

**Moorhead, Minn.****STATE TEACHERS' COLLEGE—**

April 20-May 4—Boston water colors (A. F. of A.).

**Biloxi, Miss.****GULF COAST ART ASSOCIATION—**

April 23-30—Exhibit, South. States Art League.

**Kansas City, Mo.****ART INSTITUTE—**April—Paintings from Chicago Art Institute's annual; sculpture, Wallace W. Rosenbauer.  
May—Annual exhibition, Kansas City Society of Artists.**FINDLAY ART GALLERIES—**

April 20-30—Etchings and woodblocks.

**St. Louis, Mo.****CITY ART MUSEUM—**April—Students, St. Louis School of Fine Arts; sculpture, Roy Sheldon; Claude Bragdon.  
May—Exhibition of coins; Cornelius and Jessie Arms Botke; portrait busts, Charles Grafly.**NEUHOUSE GALLERIES—**

March 25-April 25—Wm. M. Chase exhibition.

April 25-May 25—Shurtleff memorial exhibition.

**SHORTIDGE GALLERY—**

April—Selected American paintings.

**Lincoln, Neb.**

April—Norwegian paintings, W. H. Singer.

**Omaha, Neb.****ART INSTITUTE OF OMAHA—**

April—Folk Art Society; modern textiles.

May—Camera Club; art students.

**Manchester, N. H.****MANCHESTER INSTITUTE—**

April 3-25—Paintings, William P. Silva; drawings, Lillian Westcott Hale.

**Montclair, N. J.****MONTCLAIR ART MUSEUM—**April-May—Paintings by Whitney M. Hubbe; exhibition, contemporary American art.  
To April 24—Water colors, G. W. Dawson.**Newark, N. J.**To April 21—Modern American painting.  
June—J. Ackerman Coles bequest.**Brooklyn, N. Y.****BROOKLYN MUSEUM—**After April 22—New Japanese gallery.  
April 22-June 1—Group of American paintings of Paris.  
May 4-31—Exhibition of photography.**PRATT INSTITUTE—**

March 30-April 27—Bkn. Society of Artists.

**NEIGHBORHOOD CLUB (104 Clark St.)—**April 20-May 9—Leon Debo.  
May 11-31—Exhibit by Brooklyn "Little T. atres."**Buffalo, N. Y.****ALBRIGHT ART GALLERY—**

April 24-June 19—Selected American paintings.

**Elmira, N. Y.****ARNOT ART GALLERY—**

April—Water color exhibition.

**New Rochelle, N. Y.****PUBLIC LIBRARY—**

April 26-May 21—Paintings by American artists.

**New York, N. Y.****METROPOLITAN MUSEUM OF ART—**To April 24—American miniatures.  
April—American portrait prints by James Bar Longacre and his contemporaries; guns, ranged historically; etchings by Busse and the van de Velde.**THE ART CENTER—**April—Drawings and water colors, Leon Bala photographs, John Wallace Gillies; sculpture, Carroll French.  
April 12-25—Paintings, Albert Bruning.  
April 18-30—Textiles, Art Alliance.  
April 24-30—New York Sketch Club; Group of Bookworkers.  
May—Annual Exhibition of Advertising and Pictorial Photographers.**MUNICIPAL ART GALLERY—**

May 7-28—High School Art Teachers' show.

**PUBLIC LIBRARY—**

To Nov.—"Experimenters in Etching;" recent additions of prints.

**NATIONAL ARTS CLUB—**

To April 29—Norse pictorial weavings.

**CORONA MUNDI—**

April—International Exhibition, including Soviet art.

April 1-May 1—Drawings by Old Masters.

**NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)—**

May 2-31—Exhibition, water colors, etching, black-and-white.

**SALMAGUNDI CLUB—**April—Exhibition of small pictures.  
May 8-Oct. 15—Annual summer exhibition.**JOHN LEVY GALLERIES—**

April 18-30—Paintings of field dogs, Perci Rousseau.

**MACBETH GALLERIES—**April 12-24—Water colors, Frank A. Brown.  
April 19-May 8—Paintings owned by gallery.**EHRICH GALLERIES—**

April—Early English paintings.

April 12-23—Monotypes by Henry Wight.

**DUDENSING GALLERIES—**

April 11-May 7—Thelma Cudlipp Grosvenor.

From May 9—Season's review exhibition.

**M. KNOEDLER & CO.—**

To April 23—Landscape etchings.

**REINHARDT GALLERIES—**

April—Paintings, drawings, old and modern masters.

**DE HAUKE & CO.—**

April 12-23—Paintings by contemporary classicists.

**AINSLIE GALLERIES—**

To April 30—Historical marines by Edwa

Moran; selected American paintings.

May 2-14—Water colors, Marie Bommer, M. Hamilton.

**WILDENSTEIN GALLERIES—**

April—Edward Kann collection of old miniatures.

April 14-30—Paintings, Rockwell Kent.

**GRAND CENTRAL GALLERIES—**

April 16-30—Garden sculpture.

April 19-30—Edmund Graecen.

May 2-15—George Pearse Ennis.

May 4-17—Am. Academy at Rome competition.

**THE NEW GALLERY—**

April 14-30—Drawings and water colors by the children of Palestine.

**BRUMMER GALLERY—**

April 12-May 7—Paintings, Kikoine.

**WHITE SCHOOL OF PHOTOGRAPHY (40 W. 144th St.)—**

To May 15—Exhibition, Clarence H. White photographs.



**RARGIL GALLERY**—  
April—Karl Anderson; Irwin Hofman; new garden sculpture.

**E GALLERY OF P. JACKSON HIGGS**—  
April-May—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

**YHE GALLERY**—  
April 30—Sculpture, W. Esherick.  
April 23-May 14—Group exhibition.

**THUR ACKERMAN & SON**—  
March 25-April 30—Portraits, Charles Sneed Williams.

**TIETY OF ARTS AND CRAFTS**—  
April 16-30—Weavers' Guild.  
May 16-30—Needleworkers' Guild.

**COCK GALLERIES**—  
April 9-23—Paintings, Robert Brackman.  
April 11-23—Paintings, Francis Dixon.

**RIE STERNER GALLERIES**—  
April 18-May 1—Portraits and paintings by Simka Simkovich.

**TISTS GALLERY**—  
April 30—Herman More.

**NNEDY & CO.**—  
April—Water colors of birds, G. D. Lodge; paintings, John P. Benson.  
May—Views of American cities.

**EN GALLERY**—  
April-June—N. Y. Chapter, American Society of Landscape Architects.

## Rochester, N. Y.

**MORIAL ART GALLERY**—  
April—Sculpture, Maillol; drawings, Picasso, Matisse, Maillol, etc.; Gothic tapestries, furniture; wrought iron, Hunt Diederich; etchings, Ernest Roth.

May—Exhibition of Rochester art.  
**ORGE H. BRODHEAD GALLERIES**—  
April 23-May 9—Emile Gruppe.  
May 10-20—F. W. Benson.  
May 21-June 4—C. F. Gruppe.

## Syracuse, N. Y.

**RACUSE MUSEUM**—  
April—Canadian painters, 60 canvases.  
May—DeWitt and Douglass Parshall.  
June—Adams, Garber, Higgins, Scudder.

## Utica, N. Y.

**ICA PUBLIC LIBRARY**—  
April 3-25—American pottery (A. F. of A.).

## Yonkers, N. Y.

**YONKERS MUSEUM**—  
April 24-May 31—12th annual exhibition of Yonkers Art Association.

## Akron, O.

**RON ART INSTITUTE**—  
April—Ohio Water Color Society.  
May—Exhibition, Akron artists and craftsmen.  
June—Paintings by Cleveland Artists.

## Athens, O.

**IO UNIVERSITY**—  
May 1-13—Paintings from Metropolitan Museum.

## Cincinnati, O.

**CINNATI ART MUSEUM**—  
May-July—Thirty-fourth Annual Exhibition.  
May—B. CLOSSON, JR., CO. GALLERIES—  
May 2-14—Cincinnati Camera Club.

## Cleveland, O.

**EVELAND MUSEUM**—  
May—Ninth annual exhibition of work by Cleveland artists and craftsmen.  
June—Contemporary American paintings.  
**RNER & WOOD CO.**—  
May 16—Xander Marshawsky.  
April 18-May 7—Early Persian art.  
May 9-14—Old and modern etchings, engravings.

## Columbus, O.

**LUMBUS GALLERY OF FINE ARTS**—  
April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.  
May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; 17th annual exhibition, Columbus Art League.

## Dayton, O.

**YTON ART INSTITUTE**—  
April 6-24—Swiss pictures, Albert Goss.  
April 8-29—Illuminated MSS. loaned by Dr. Fred. B. Artz.  
April 23-May 14—Dayton Society of Etchers.  
April 26-May 20—Paintings, Ernest L. Blumen-schein.  
May 21-25—Saturday School exhibit.  
May 27-June 5—Students' exhibit.  
June 7-28—N. Y. Society of Painters.

## New Concord, O.

**ISKINGUM COLLEGE**—  
May 1-13—Etchings, wood-blocks (A. F. of A.).

## Oxford, O.

**WESTERN COLLEGE FOR WOMEN**—  
April 11-25—Paintings from Metropolitan Museum.

## Toledo, O.

**TOLEDO MUSEUM OF ART**—  
April—Ninth annual Toledo exhibition; French colored engravings of the XVIIIth century.  
May—Early Italian, German and Dutch engravings and etchings; students' exhibit.

**MOHR GALLERIES**—  
April 15-30—Modern European masters.

## Youngstown, O.

**BUTLER ART INSTITUTE**—  
April—Ohio-born women artists.  
May—Samplers shown by Youngstown Federation of Womens Clubs.

## Portland, Ore.

**PORTLAND ART ASSOCIATION**—  
April—Kandinsky, Jawlinsky, Klee, Feininger.  
May—School of Portland Art Association.  
June—"Art for Children."

## New Hope, Pa.

**THE BLUE MASK**—  
April 17-May 7—Paintings, Florence Francis Snell.

## Philadelphia, Pa.

**PENNSYLVANIA MUSEUM**—  
May—Mary Cassatt memorial; Robert Nanteuil and French line engravers.

**PHILADELPHIA ART ALLIANCE**—  
April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.  
May 10-June 1—Philadelphia Water Color Club.

**PHILADELPHIA SKETCH CLUB**—  
To April 23—Paintings, A. Van Nessee Greene.  
May 2-14—Annual exhibition of oil sketches by Philadelphia painters.

**THE PRINT CLUB**—  
April 18-30—Block prints, E. H. Suydam.  
May 9-28—Fourth Annual Exhibition of Living American Etchers.

**ART CLUB OF PHILADELPHIA**—  
April—Exhibition by painter members.

**PLASTIC CLUB**—  
April 20-May 4—Annual water color exhibition.  
May—Exhibition of commercial art.

**FELLOWSHIP OF PA. ACADEMY** (1834 Arch St.)—  
April 21-May 14—Group exhibition.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE**—  
To May 1—Models for "The Pioneer Woman."  
Oct. 13-Dec. 4—26th Carnegie International.  
**J. J. GILLESPIE CO.**—  
April 11-23—Portraits, Howard Hildebrandt.

## Providence, R. I.

**R. I. SCHOOL OF DESIGN**—  
April—Paintings by Chardin; Battersea enamels.  
May—Competitive drawings for Providence war memorial.

**PROVIDENCE ART CLUB**—  
April 12-24—Nancy C. Jones.  
April 26-May 8—Edward W. Dubugue.

**TILDEN-THURBER CORPORATION**—  
April—Paintings, George Macrum.  
May—Etchings of Brown University by W. C. Applebey.

## Charleston, S. C.

**GIBBES MEMORIAL GALLERY**—  
April 7-May 1—Seventh annual exhibition, Southern States Art League.

**CHARLESTON MUSEUM**—  
April 8-May 1—Fourth annual exhibition, Charleston Etchers' Club.

## Clinton, S. C.

**PRESBYTERIAN COLLEGE**—  
May 1-14—Etchings, wood-blocks (A. F. of A.).

## Spartanburg, S. C.

**SPARTANBURG ART CLUB**—  
April 30-May 13—"May Festival" exhibition.

## Chattanooga, Tenn.

**CHATTANOOGA ART ASSOCIATION**—  
April—Loan exhibition.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY**—  
April—George Bellows Memorial; illustrators.  
May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.  
June—New York Society of Women Painters.  
July and August—Taos Society of Artists.

## Nashville, Tenn.

**NASHVILLE ART MUSEUM**—  
April 23-30—Graphic arts exhibition.  
May 1-15—Annual, Tennessee artists.

## Dallas, Tex.

**HIGHLAND PARK GALLERY**—  
To April 25—Theodore Morgan.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART**—  
To May 3—Paintings of Texas wild flowers.  
May 5-June 5—17th annual, Texas Artists.

## Galveston, Tex.

**GALVESTON ART LEAGUE**—  
April 18-30—Paintings from N. A. (A. F. of A.).

## Houston, Tex.

**MUSEUM OF FINE ARTS**—  
April—Matisse drawings and etchings; Victor Charreton; Houston artists.  
May—Drawings, Dorothy Kent; Houston Photographic salon.

**HERZOG GALLERIES**—  
April—European artists; T. J. Morgan; Bernhardt Wall; Cora A. Smith.

## Ogden, Utah.

**FINE ARTS GALLERY**—  
April—Lee Greene Richards; water colors.  
May—Geneva Savage Keith.

## Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY**—  
April—Mary Teasdel, Florence Ware, Mirian Brooks Jenkins.

May—Lee Greene Richards, etchings and monotypes.  
**MERRILL HORNE GALLERY**—  
April—Lawrence Squires, Mary Teasdel, Florence Ware.  
May—Bessie Bancroft, Birde Reeder.

## Springfield, Utah

**CACHE VALLEY GALLERY**—  
May—Annual exhibition.

## Springville, Utah

April—Springville National Exhibition.

## Hollins, Va.

**HOLLINS COLLEGE**—  
April 11-25—Etchings, wood-blocks (A. F. of A.).

## Spokane, Wash.

**GRACE CAMPBELL MEMORIAL MUSEUM**—  
May 15-31—Kandinsky, Jawlinsky, Klee, Feininger.

## Madison, Wis.

**MADISON ART ASSOCIATION**—  
April—Gustave Cimiotti.  
May—Oscar B. Jacobson.  
June—Prints and etchings.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE**—  
April—14th annual, Wisconsin Painters and Sculptors.  
May—Paintings, Mathias Alden; sculpture, Frank Pearson; lithographs, Gerald Geerlings.  
**MILWAUKEE JOURNAL GALLERY**—  
April—George and H. Amiard Oberteuffer; Merton Grenhagen.  
May—Landscapes, Frank V. Dudley.



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## Edsel Ford's Gift



"Madonna and Child," by Nino Pisano.

Edsel B. Ford, son of Henry Ford, has made a most beautiful gift to the Detroit Institute of Arts, a "Madonna and Child," a marble statuette by Nino Pisano (1315-68), a sculptor of Pisa and Florence, which the Institute in its *Bulletin* calls "one of the most fortunate acquisitions the museum has ever been able to make." The work, says the *Bulletin*, "is one of the most beautiful, perhaps even the most beautiful, created by Nino.

"It shows the master reaching heights to which he was hardly able to attain in any of his other works. . . . This masterpiece, which until now was hidden in a Paris private collection, will certainly be included in all works of art history dealing with the sculpture of the Italian Middle Ages, helping materially in giving the name of our collection a world-wide reputation."

"Nino Pisano was the son of the Pisan goldsmith and sculptor, Andrea Pisano, whom the Florentines, in the twenties of the fourteenth century, called to their city to make the celebrated southern bronze door of the Baptistry, and in whom they found their first great genius of sculpture.

"Nino belongs to the few outstanding masters of his century. His art grew essentially out of that of his father and yet is strongly different from his."

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# The ART DIGEST

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## Pasadena's New Museum to Have 45 Galleries and No Skylights



Plan for the New Museum Building of the Pasadena Art Institute, Soon to be Erected in Carmelita Gardens.

### Not a Titian?

The Metropolitan Museum of Art paid only \$125,000 for Titian's portrait of Alfonso d'Este, Duke of Ferrara, instead of the \$1,000,000 which various newspapers and art publications hazarded to report. THE ART DIGEST was alone in dealing modestly with the purchase, for it said:

"Perhaps the Metropolitan did not pay an astounding price. Perhaps the contrary is true, for once more, apparently, the museum has relied on its own connoisseurship and the knowledge of its own experts, just as it did in the recent purchase of the 'Madonna and Child with Infant St. John,' by Antonello da Messina, which it declared to be authentic in the teeth of a contrary pronouncement by Bernard Berenson. The Antonello was bought from the English firm Agnew, and the Titian was acquired from A. S. Drey, the Munich antiquary."

The fact that the Metropolitan twice within a month flew in the face of established authority and dared to buy art on its own judgment may be behind the attacks that are being made on the Titian.

Under date of April 23 the New York Times published a dispatch from Paris saying that "there is reason to believe that the opinion of Libero Grassi may prove correct and that the portrait of Alfonso d'Este re-

cently purchased by the Metropolitan Museum of New York as the work of Titian may well be the work of Marino de Udine." The dispatch goes on to say that the picture was "found" in the Countess Arthur de Vogue's chateau near Dijon, that the Countess is now in Morocco, and that members of her family say they never heard of an authentic Titian being in her possession, but that they believed she had a "copy" of a Titian.

The manner in which the attacks on the Titian are being made leads the unprejudiced to suspect that they are inspired; that a decision has been made somewhere that the Metropolitan must be punished; and that American art museums must be taught that no pictures are to be purchased unless they have previously been properly groomed by experts whose business it is to groom pictures.

Who should know more about the authenticity of paintings than the staffs of great museums, which act as depositories, guardians and restorers of most of the great art of the world? Their judgment in the end must be final, anyway.

The Metropolitan Museum of Art is to be congratulated on its courage and initiative. And if it made a mistake all the art critics of New York will feel unhappy. They were unanimous in their approval and

[Continued on page 2]

Readers of the description of the \$1,500,000 museum which is planned for the Pasadena Art Institute may have wondered at the fact that, besides one very large exhibition room, forty-four small galleries are to be constructed. Explanation is given in an interview which the president of the Institute, Arthur H. Fleming, gave to Arthur Millier, art critic of the Los Angeles Times.

"I have never forgotten the Dresden Museum, where they will show one superb painting in a single room," he said. "That is the sort of thing I look for here, letting one great work of art represent, if necessary, a whole school or period."

Mr. Fleming said that in most established museums art was shown in such masses that it was impossible for the visitor to assimilate it. Overhead lighting from shaded skylights usually resulted in a cold and gloomy atmosphere, and the customary bare walls on which pictures are hung made the average museum feel more like a mausoleum than a treasure house of beauty.

"We are going to banish that tomb-like atmosphere," said Mr. Fleming. "Our forty-five galleries will, with one exception, be small and they will be furnished in keeping with the period or style of art exhibited. We shall use only artificial light, thus doing away with skylights and shadows, illuminating pictures and sculpture with



small hidden flood lights with invisible rays. We propose to build up small but choice collections of every phase of art except the English portrait school, as we feel it would be foolish to attempt competition with Henry E. Huntington's collection."

It was Mr. Fleming's benefactions and leadership that made the California Institute of Technology at Pasadena one of the world's great centers of scientific experiment and research and the West's foremost cultural institution, so the critic pertinently asked:

"May I assume that the policy that has made Cal-Tech a world center of scientific education will be followed in the Art Institute; that by bringing to its direction the best museum director and staff obtainable you will be assured of great works in a great building?"

"That," said Mr. Fleming with a twinkle in his eye, "is in the future."

The museum building, planned by Clarence S. Stein, architect, of New York, will measure 350 by 250 feet, with a 140-foot tower, and, it is declared, will rival the beauty of the Taj Mahal. The Pasadena Art Institute was founded three years ago by a group who purchased Carmelita Gardens for the city, retaining the right to build and perpetually govern an art museum on the site, on which no other building may be erected.

## Not a Titian?

[Continued from page 1]

manifested more enthusiasm concerning this Titian than they ever have been known to show before.

Some of these critics seemed to foresee controversy. The *Evening Post* said of the portrait: "Its glory will hardly be dimmed for want of certainty in the missing links of veracious attribution." The *Brooklyn Eagle* said: "As to its not having a pedigree, it is one of those cases where documentary evidence is not needed provided one has the seeing eye, so to speak. The portrait carries with it an aura of authenticity and integrity felt alike by connoisseur and layman. When facts are lacking it is this quality of life which emanates from every great work of art which is the final test, the determining factor."

## The "Lesser Known"

A marvelous metamorphosis seems to have overtaken the so-called "Duveen scheme" for promoting the sale of works by "lesser known British artists," for when details of the exhibition which opened in Paris on April 20 appeared in the *London Times*, it was seen that works were being shown by Sir John Lavery, Sir William Orpen, A. J. Munnings, Sir D. Y. Cameron, Frank Dobson, Henry Tonks, Muirhead Bone, G. L. Brockhurst, Stanley Spencer, P. Wilson Steer, Philip Connard, W. Reid Dick, Roger Fry, Mark Gertler, Eric Gill, Sir C. J. Holmes, Laura Knight, James McBey, D. S. McColl, John Nash, Paul Nash, Glynn Philpot, W. Rothenstein, Charles Shannon, Sir Frank Short, William Nicholson and W. W. Russell.

If these are the "lesser known" British artists, who need help under the "Duveen scheme," it might be pertinent to inquire who are the established artists of England. Perhaps it is argued that competition with celebrities may develop the sinews of the "lesser known."

## Texas Contest

In the Spring the grass grows green in Texas and the wild flowers come up everywhere. Last year the San Antonio Art League held a competition and \$6,000 in cash prizes was awarded to artists who wove the wild flowers into their canvases. This year the "stakes" have been considerably more than "doubled," and \$14,500 in cash prizes, most of them purchase prizes, have been announced, and the theme has been enlarged to include cotton fields and ranch life. The competition will close on January 15, 1928.

Following are the purchase prizes as announced by Mrs. Henry Drought, president of the League:

For the best paintings in oils depicting the theme of Texas wild flowers, open to competition by all artists of all nationalities and places of residence: First prize, \$2,500; second, \$2,000; third, \$1,500; fourth, \$1,000.

For the best paintings in oils based on the theme of Texas wild flowers, open to competition only by artists resident in Texas: First prize, \$1,000; second prize, \$500.

For the best paintings in oils depicting Texas cotton fields, open to competition by all artists: First prize, \$1,500; second, \$1,000.

For the best paintings in oils of Texas ranch life, open to competition by all artists: First prize, \$1,500; second, \$1,000.

In addition to these purchase prizes, it is provided that 10 additional paintings are to receive honorable mention, and that to the painter of each of these shall be awarded a prize of \$100.

Entry blanks and rules of the contest can be had by writing to the San Antonio Art League, Witte Memorial Museum, San Antonio, Texas.

## Mather on "Academies"

Frank Jewett Mather, professor of art at Princeton, has written a new book, "Modern Painting" (Henry Holt & Co.), and Harley Perkins in reviewing it in the *Boston Transcript* makes some pertinent excerpts. For instance, on academies: "Let us admit that academic patronage is a very sorry substitute for that normal co-operation and interchange between artist and public which characterized ancient Greece and Renaissance Italy. But in a society where this entente between artist and public has lapsed, academies with all their pedantries have their place. Just as a strong central government befits a democracy, so this kind of standardization befits an individualistic period of art. From this notion of central authority liberty itself learns the direction its expansion must take, and the just measure of revolt."

And in another place: "What we need to guard against is the false classic and the false romantic, types that unhappily abound." The following definitions are given: "The pseudo-classic artist—he who draws a mean discipline only to negligible emotions; the pseudo-romantic artist—he who affects a vehemence which he does not really feel, and pays you off with specious sensationalism—these are the enemies. These it behooves us to know."

In regard to the contemporary artist, Mather has this to offer: "He either travels at his peril the various delightful roads of escape or he must heroically build up out of his own resources and without social aid of any adequate sort, a world of his own."

## Duncan Phillips

Baltimore art lovers have been enjoying a double exhibition that has proved a treat to them and a fine opportunity for study. At the Baltimore Museum, Duncan Phillips of Washington, provided an exhibition of Expressionist paintings, which in the catalogue he described as "from the experimentation of the Phillips Memorial Gallery," while at the headquarters of the Friends of Art the same collector furnished an American show as "an answer to the charge that our painting is an imitation of the French."

Of the latter group Mr. Phillips wrote "I have cut a cross section through the man strata of schools and technical variations comprising the rich ore of American painting." And the critics agreed with him that the result was "as unlike Europe and European art as a mixture of races permits. The feature was 'To the Rescue,' by Winslow Homer, who was 'the great influence upon most of the men in the group.'"

"Homer and such worthy successors as Gifford Beal, John Sloan, Edward Hopper, Charles Burchfield and James Chapin express 'the American scene' because they are splendidly part of it. No foreign influence can distract such men with their racy sense of the very soil and shores of their native land. The Expressionists at the Museum exhibition on the other hand are inhabitants not of any one country, but rather of the misty realms of the sub-conscious or the cold clear climates where the mind takes stock of itself and puts its calculations to the test on the nearest convenient objects."

Mr. Phillips writes of Expressionism as follows:

"Expressionism in pictorial art aims to do for the mind what Impressionism is content to do for the eye and the visual memory. Both try to condense and intensify the aesthetic essence of a subject and both imply elimination of non-essentials. In fact, the peculiar intuition necessary to the proper selection of what the artist desires to emphasize is as important to the one as to the other. The difference lies entirely in the nature of the choice. . . .

"The Expressionist deals not in percept but in concepts and in ideas peculiar to himself. When he looks at nature he is not interested in what appears at the moment for all with eyes to see but in what he alone is thinking about, in what equivalent images he can embody his concepts, exaggerated as they must be, out of natural colors and shapes, distorted freely so as not to be mistaken for things instead of thoughts."

In the Expressionist exhibition are works by Matisse, Davies, Maurer, Sterne, Kuhn, Kent, Bruce, O'Keefe, Niles Spencer, Hirsch and seventeen others.

H. Kingston Fleming, critic of the *Baltimore Sun*, wrote: "The observer cannot fail to remark upon the service done to American art by Mr. and Mrs. Phillips. They have thrown a remarkable collection open to the public, and have gone to the length of producing explanatory catalogues that are models of clarity and insight."

## Complete Exhibition Sold

The complete exhibition of New England landscapes by Joseph Gill-Martin at the Thurbur Galleries in Chicago was sold the first week of the display, according to the *Post*.



## Baker Wins Again

There is no gainsaying the fact that, good bad from the connoisseur's standpoint, the "public" wants Bryant Baker's pretty model of "The Pioneer Woman" erected on the Cherokee Strip of Oklahoma by E. W. Marland, oil magnate, who commissioned twelve sculptors at a fee of \$10,000 each to submit models.

Six thousand persons viewed the models at the Carnegie Institute, Pittsburgh, and the popular vote gave Mr. Baker's work both first and second place. Third choice fell on Lynn Jenkins, who was second and third in Boston, for his model showing a pretty mother gracefully waving a handkerchief over her head with one arm and with baby tucked under the other. This gives Mr. Baker the victory in New York, Boston and Pittsburgh. Now comes Detroit's turn to express its taste in sculpture.

The Pittsburgh *Gazette Times* in an editorial was so unorthodox as to say:

"The popular choice is not surprising. But we may wonder if there will not be a change as the sculptures are moved westward. . . . How true to type it is may be more accurately judged in the West, where still reside thousands of men and women who were among the true pioneers. A merely idealistic figure may not appeal to them as it did in New York, Pittsburgh and Boston. They may favor some of the other models which represent the pioneer woman more as we imagine she was in the flesh. And Mr. Marland, who will have the deciding voice in making the selection, may have, and probably has, his own ideas about what would be most appropriate for his purpose."

Mr. Baker is an Englishman who has worked in America twelve years, and who recently was commissioned to do the heroic head of President Wilson for the new League of Nations Building at Geneva. He is the last man to enter the Marland contest, having no more than a month to prepare his model and obtain a casting. It seems now that Mr. Baker has a chance of becoming America's most famous sculptor, for he seems to be in consonance with the country's feeling on the subject of art and to be an accurate interpreter of American life.

The sculptor has given out a statement about "The Pioneer Woman," which will appeal to the public:

"The subject held special appeal for me. I always think of her as a mother, looking with proud eyes on her son. He is to be a man of tomorrow who will achieve the things she has dreamed about in the fairie schooner and back on the farm she set to go adventuring. Therefore I have shown her with her son. She has him by the hand, both leading and protecting him. "Someone told me a pioneer boy of a hundred years ago would not have worn a double-breasted vest; that a woolen shirt would have been more in keeping with the times. Now I have chosen to think a little differently of the boy and his mother. She is proud of him, and back there in the West, where she started from, there was a mother or grandfather who wore a vest like that, keeping up the traditions of other days. I have fancied that my 'Pioneer Woman' would want a vest of the same kind for her son."

"She seems young to me, young enough to be a sweetheart and a mother, too. But she has known struggle and overcome trials. You can see it in her poise, in the way she

## A Street by Utrillo, France's "Blakelock"



"The Church of St. Pierre at Orthez," by Utrillo.

Utrillo has been called the Blakelock of France, not because his art in any way resembles that of the American, but because of a similarity in their tragic careers and the fact that intense individuality marks their art. Like Blakelock, the French painter, after a long period of neglect and financial trouble, lost his reason and was shut up in an insane asylum. While imprisoned, the works of both men obtained recognition and rose to almost fabulous prices. Blakelock, partially recovered, was

removed before his death from the asylum and painted again, but produced nothing of consequence. Utrillo, now recovered, has resumed his painting, but only his first works find favor.

Utrillo painted the buildings in ordinary French streets in a way that was transcendently beautiful. He belongs to no "school." His art, like that of Blakelock, is informed by an intense personal vision. A typical example is herewith reproduced by courtesy of the Reinhardt Galleries, which have just sold it to a New York collector.

looks upon the world. There is a fine courage about her. She is going on to meet whatever lies ahead. At least these are some of the things I have thought about the 'Pioneer Woman' and tried to put in the model."

### Aged Painter Dies

William P. W. Dana, veteran American artist, is dead at his home in London, in his 95th year. The newspapers erroneously reported that he was the "oldest surviving member of the National Academy of Design," but that distinction belonged to Aaron D. Shattuck, of Granby, Conn., who was born in 1832 and elected to the National Academy in 1861, while Mr. Dana was born, in Boston, February 13, 1833, and was elected in 1863.

Mr. Dana painted marines, landscapes and figures. He had a studio in New York from 1862 to 1870, and since then had lived abroad. He won a gold medal at the Paris Exposition in 1878 and first prize for figure painting at the Pennsylvania Academy in 1881.

### Decorations by N. C. Wyeth

N. C. Wyeth is painting a series of five decorations for the memorial room in the National Geographic Society's building, in Washington, D. C., and he will also paint the murals for the Press Club building there when it is complete.

### Art Expert Decorated

The French Government has bestowed upon Maurice H. Goldblatt, art expert, of Chicago, the decoration of "Officer of Public Instruction," according to announcement made in Paris. The honor was conferred particularly because of Mr. Goldblatt's research work whereby he established the real authorship of several paintings in the Louvre which had been disputed as between Leonardo da Vinci and other painters of the Leonardo school.

Mr. Goldblatt established to the satisfaction of the authorities that Leonardo was a left-handed painter and therefore could not have executed the paintings which showed right-hand brush strokes. The "Bacchus," formerly attributed to the master, was given by Mr. Goldblatt to Andrea Salaino, his favorite pupil, as was also the "Virgin and Child." Another work, "The Virgin of the Scales," Mr. Goldblatt gave to Cesare de Sesto. These attributions were accepted by the Louvre, and the catalogue changed accordingly.

When the latest Mona Lisa controversy came up Mr. Goldblatt's services were required by Edouard Jonas, who had an aspiring rival picture, and he convinced the dealer that the Mona Lisa now hanging in the Louvre is the original stolen from its walls in 1911 and returned by the Italian Government in 1913, and not an old copy, as some contended.



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Editor-in-Chief.....PEYTON BOSWELL

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## California

On the first page of this issue of THE ART DIGEST is reproduced the architect's drawing of Pasadena's enchantingly beautiful art museum, soon to be erected. This is a tribute which THE ART DIGEST owes to California, for that state has been kinder to the magazine than any other. California, in proportion to population, leads its subscription list. Only New York and Pennsylvania receive more copies of the paper, but the circulation in those states is much less per capita.

These figures are significant of California's interest in art, which leads the nation. This aesthetic trend is patent to anyone who visits the state, and sees the beauty and consonance of its architecture, even when expressed in the most modest home.

Beauty has become a sacred thing to California. Her people, surrounded by natural beauty, responded to its influence and apparently resolved intuitively that their own works should deserve their background.

This initial urge, stimulated by the fact that the state's natural charm brought wealth to it from outside and its own native resources created new wealth, has served to make California the nation's most lively appreciator of art and most interested consumer of art literature.

## Join the Painters' Union

Jacques Carlu, director of the Fontainebleau School of Fine Arts in France, and his wife, Natacha Carlu, who are doing decorations in the new Ritz-Carlton Hotel in Boston, were compelled to join the local Painters' Union to prevent a strike because of their presence as non-union workers. The initiation fee was \$100 each.

## A Sculptor Speaks Up

Sir Bertram Mackennal, Australian sculptor, in a speech at Brisbane is quoted as saying: "No portrait statue is beautiful to an artist. No sculptor can make a beautiful work of it. He can only do it in such a clever way that other sculptors will admire his adroitness."

## Boston's Annual

Boston's annual exhibition of work by her own artists was held at the Boston Museum under the auspices of the Copley Society, and F. W. Coburn in the *Herald* reports that "several of the bad losers are threatening to resign from membership in the society because the jury which they themselves chose turned their contributions down!" "That surely," adds Mr. Coburn, "is not good sportsmanship."

"This is not so good a show, to be frank about it, as a general and carefully hand-picked exhibition at the Guild of Boston Artists," he continues. "It is, on the other hand, a much better show than the one which the no-jury plan and a \$5 free-for-all recently installed on Beacon Hill."

The critic quotes a New York art writer, who happened in on the exhibition, as asking: "And just what is this exhibition of yours—student work?" And a young New York sculptor is quoted as saying gloomily: "No experimentation—no experimentation! What is the trouble with you people in Boston? You are doing the things that were done five, ten, thirty years ago. What is art good for, anyway, except experimentation?"

"To counter on this sort of criticism," says Mr. Coburn, "you have only to accept the viewpoint of the late Kenyon Cox, who once wrote a most penetrating essay on 'The illusion of Progress in Art.' The gist of the argument: There is progress in scientific and historical knowledge concerning the arts, but there has been no progress in art itself in 30,000 years. Some of the greatest masterpieces, and some of the worst, were painted on the walls of the caves of Altamira in Cro-Magnon days. Not by spinning color-tops, not by following deductions 'b' and 'q,' not by accepting distortionist formulas does one produce art that is worth while, but by making decoration of some impression passionately loved."

## Water Color, \$15,700

At the sale of the Desmond FitzGerald collection at the American Art Galleries in New York, M. Knoedler & Co. paid \$15,700 for Winslow Homer's water color, "The Portage," painted in 1897, one of the artist's well-known pictures of the North Woods. The price is believed to be the highest ever paid at public or private sale for a water color. The painting shows the rapids of a river foaming white between rocky banks, a sportsman in the middle distance bearing an inverted canoe over his head and shoulders.

The next highest price of the sale was \$12,000 paid by an anonymous buyer for Monet's painting of "Mme. Monet and Child." At the dispersal of the Fitzgerald etchings Frank W. Benson's "Pintails," a drypoint, set a new mark for the work of an American etcher by bringing \$1,125. The 190 Benson etchings brought \$17,422. The total for the FitzGerald collection, consisting of paintings, etchings and pottery, was \$192,169.

## Successful Carlisle Exhibition

Carlisle, Pa., recently held its fourth annual art exhibition under the direction of Esther M. Groome and sponsored by the Civic Club, and out of 96 exhibits, 16 paintings and 12 etchings were sold—or nearly 20 per cent.

## Appropriateness

The thirtieth annual architectural exhibition of the Philadelphia Chapter of the American Institute of Architects and the T-Square Club, at the Philadelphia Art Alliance, gave the critics a chance for philosophizing and appraising American architecture as an expression of the nation's culture.

Dorothy Graffy in the *Public Ledger* viewed the whole course of American architecture and was heartened with the idea that at last it was entering an era of appropriateness, as shown by the growing independence of skyscraper design, the tendency of architects in the East to fit American colonial designs into the landscape and the determination of California to use a style not colonial but suitably tropical.

She pilloried the slavishness of American architects of the past to inappropriate European models, and vigorously criticized Philadelphia's city hall, saying: "That French palace in Philadelphia might be a trifle grotesque was probably not one of the criticisms leveled at the city hall at the time of its construction—and let it be remembered that that time is by no means ancient."

"Independence Hall, the fine old house of Germantown, Mount Vernon and other great Colonial buildings were even then too near in time to give them semblance of value. Men passed on to Europe, only to return, after their period of tutelage, to America."

Referring to a recent trip to California she said it was "rather amusing to note among the Italian and Spanish palaces in California the introduction of little New England cottages, which, in that decidedly alien environment, looked as ridiculous as far less congruous than a French palace in the heart of Philadelphia."

"Far more sincere, far more genuinely artistic and literally of the soil are the lovely square-cut adobes of Indians and Mexicans in the American Southwest. These bits of native architecture, many of which antedate the Spaniard—fit the landscape. They grow naturally from the countryside. . . . Yet we think nothing of placing a cottage of New England design on a wholly un-New Englandish hill in California, or introducing Spanish brilliance to a Pennsylvania hillside."

"Is it not high time that more be considered by architects than the appearance of an isolated structure—exquisite, doubtless as an entity—but an alien product to the soil? And as if in answer we have the dawning recognition of an America that has its own flavor and that, while profiting by the fundamentals of a European culture from which it stems, is about to forge its own art destiny."

Turning to the skyscraper she wrote: "Some weeks ago we happened to be in the vicinity of the New York Library at nightfall. It lay, a low, classical type of building, in a dark well, while above it towered the black-and-gold blaze of one of New York's modern office buildings. The effect was magical. That tall building in its shafts of artificial light was America and the Twentieth Century. It raced with the swift pulse of American blood, and to an American it brought a sense of kinship, of aspiration and inspiration not stirred by the mausoleum-like architectural echo of a very remote past."



## Philadelphia's Worry

Philadelphia is growing alarmed at the prospect of losing the great John H. McFadden art collection, for it will be forfeited to the city unless the north wing of the new Philadelphia Art Museum is ready to use it by next February 16. This will require \$2,500,000, and the municipality has not the money. To borrow it would reduce the city's legal borrowing capacity to the danger point. However, Mayor Kendrick is quoted by the *Public Ledger* as saying: "There must be some way found to keep the wonderful collection of paintings in our art museum. I do not know just what we will do to get the money, but we must accomplish it."

Charles B. Hall, president of the city council, is not so optimistic. "I am willing to go to the limit to save the McFadden pictures to the city," he said, "but I do not know at this moment how we can accomplish it."

Philadelphia has had a lot of worry because of the art collections that have been bequeathed to it. The John G. Johnson collection has presented a distressing problem. Mr. Johnson, who was a great lawyer, left a priceless collection of 1,300 old masters, and stipulated that it should be kept in the Johnson mansion, a building utterly inadequate and unsuited and where only 300 pictures can be shown at one time. The great tribute that Philadelphia could pay to memory would be to employ another great lawyer to break that part of his will that puts the light of his connoisseurship under a bushel.

### "Quack!"

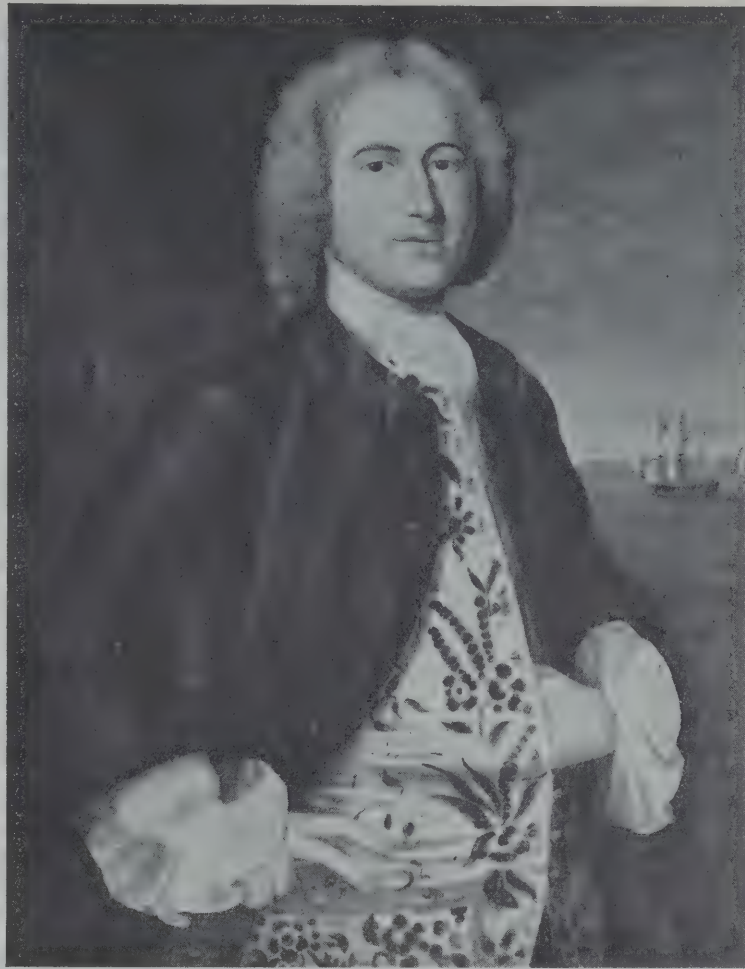
Last Fall the critic of the Baltimore *Sun*, Kingston Fleming, complained of being pestered with ducks—ducks everywhere, ducks in the windows, ducks on the walls of galleries, a "quack! quack!" everywhere he went. And now C. J. Bulliet in the Chicago *Post* has gone duck hunting and has been so careless as to let stray shot hit Frank Benson and C. O. Woodbury. He has written: "The Raphael of ducks!" exclaimed an enthusiastic friend, admiring with us the little show of etchings by the Frenchman Bracquemond, of a period just past, hanging on one of the walls in the outer gallery at Roullier's.

"We let him get away with it. 'The Michelangelo of ducks!' he exclaimed a little later, either emboldened by silence, or forgetting his former citation. He could have got away, also, with 'The Rubens of ducks!' and 'The Titian of ducks!' though we probably would have held his hand had he attempted 'The El Greco of ducks!'"

For Bracquemond, as this little show reveals, certainly did know his ducks. He knew them with a comprehension the prescient expert, Frank Benson, has not yet attained. If you are skeptical, go look at Bracquemond's three startled ducks, discovering a human female nude invading their private pond.

Or, look at that other flock, not knowing exactly what to do under a storm cloud—a storm cloud, quite beyond the skill of other modern "expert"—an expert on ducks, who has three or four of them hanging in the main gallery at Roullier's with his other lithographs and etchings and woodcuts—C. O. Woodbury."

## Once a "Copley," Portrait Now a Badger



"John Adams," by Joseph Badger (1708-65).

The subject of this portrait was not President John Adams, but a successful Boston merchant and owner of sailing vessels. It has just been presented to the Detroit Art Institute by the Detroit Museum of Art Founders Society. The painter, Joseph Badger, was a Colonial, the son of a tailor of Charlestown, Mass. He began his career as a house painter and glazier, and he continued to paint signs and heraldic devices throughout his life. He charged £6 for painting a portrait.

Badger evidently was a disciple of Smibert, whose failing health gave him a chance. However, about 1756 the increasing fame of Copley drew from him his patronage and left him practically forgotten. He never had any social recognition, and lived in comparative poverty all his life. His estate, the records say, was valued at £140.

This portrait was formerly catalogued as a Copley. Since all but twenty of his many portraits have been "lost," it is likely that there are scores of Badgers masquerading as heirlooms by Smibert, Blackburn and Copley.

### A Sigh and a Tear—

One by one, the venerable English artists who painted the pictures that endeared themselves to Americans when they were children are dropping off. In its 15th November number THE ART DIGEST recorded the passing of Joseph Clark, aged 92, who exhibited "The Sick Child" at the Royal Academy in 1857. In the 15th March number appeared the obituary of Sir Luke Fildes, aged 84, who painted "The Doctor" and "The Casual Ward."

And now comes the death of Henry Holiday, aged 88, whose painting of Dante and Beatrice is known to millions the world over. He was a pre-Raphaelite by conviction, though never an actual member of the brotherhood, and was the last of the group contemporary with Millais, Burne-Jones, William Morris and Holman Hunt. Much of his career was given to decorative work, mural painting, stained glass and mosaic.

### Provincetown Painters

The Boston critics had nice things to say of the Provincetown Painters (eight of them) who held an exhibition at the new "40 Joy Street Gallery." Harley Perkins in the *Transcript* pointed out that both caricature and abstraction had a place in the show, and added: "The visitor has some reason to feel as though he were in the presence of a family, more or less bored at his own society, each insisting on giving a different variation of a similar story."

The exhibitors were Karl Knaths, Ross Moffett, Edwin Dickinson, Agnes Weinrich, Tod Lindenmuth, Charles Kaesela, William Bogart and Floyd Clymer.

### Rhythm

Rhythm is a universal principle, whose laws apply to all the arts, not to speak of waves, tides, seasons, and other phenomena.

—Harriet Monroe, in "Poetry."



## The Intellectual Age



"Mother, how can you say you like Velasquez better! All he did was paint what he saw. This man paints what he *thinks*." —*The New Yorker*.

### Stage Design

London is having a great exhibition of the art of the theatre, filling three galleries at the Victoria and Albert Museum, comprising modern designs for costume and scenery together with prints and playbills selected from the Enthoven collection of 100,000 pieces covering the period from 1737 to 1870.

The London *Times* says that the exhibition makes it clear that "the earlier preoccupation of the theatre was almost exclusively with the ear, the visible appointments, whether of scenery or costume, being chiefly for conditioning the mind—through information conveyed—to take in the words of the play; while the modern designs—and they are not all for ballet—are definitely addressed to the eye. Beyond this broad distinction there are minor ones, in that the address to the eye has varied in its nature. The impression given is that the art of the theatre has passed through the same phases as the art of the painted picture—classical, naturalistic, decorative, impressionistic, and post-impressionistic—and there would probably be found experts to claim that one or the other phase best serves the purposes of the theatre as a whole.

"The modern designs here would seem to show that we are now in a phase between the decorative and the post-impressionistic, with an increasing tendency towards the latter. Bakst, who was primarily a decorator, already begins to look a little old-fashioned.

"He had got away from archaeology, which addresses knowledge and memory rather than immediate visual attention, but he made little use of those apparently irrational expedients, distortion, disintegration, interpenetration, simultaneity, and so forth, which may be regarded as short cuts to visual sensibility, a sort of emotional 'hitting below the belt.' His designs, 'Le Buffon Russe' and 'A Satyr,' for good examples, are charmingly decorative—in more than a 'pattern' sense—but they do not 'get at you' unawares.

"It is with Braque, Derain, and Picasso, among the Frenchmen, and Gontcharova, Larionov, and the Polunins, among the Russians, that we feel the contemporary impulse

in the art of the theatre. It seems to be an attempt at the complete solution of all the 'facts' of stage presentation and a restatement of them in terms of form and color used for their direct appeal."

### Evolution of Painting

"Pictures, as known to us today, did not come into existence until about the fifteenth century," said Professor E. W. Tristram, who lectured at the Royal Institution, London, on "English Medieval Wall-painting," according to the *Sunday Observer*. Prior to that time painting had been almost entirely confined to the walls. A medieval building had its interior completed with plaster and whitewash, and was painted throughout, and it was out of this tradition, between the twelfth and fifteenth centuries, that modern paintings actually grew.

The mural decorations of the twelfth century were intended for the instruction of the people; and as an example of the part wall-paintings played in the lives of the villagers, the lecturer showed on the screen a photograph of the elaborately decorated wall of Kempsey Church, a village in Gloucestershire, the coloring of which, he said, must have been most brilliant at one time. It was truly English, and had some connection with the Winchester School of Painters, Britain's earliest and most important school.

Until about the year 1200 painting was carried on almost entirely by the monks in monasteries, but at that period schools began to grow up in the main centers, such as the Winchester School, the St. Albans School, and the Westminster School. In the London School, in which the painters belonged to a guild, they had nothing to do with the monasteries at all. The wall-painting of the Madonna in Chichester Cathedral, painted in the thirteenth century, showed that England had something to contribute to painting, for there was nothing like it on the Continent at the time.

### According to A Poet

This is the real decadence, to see through the eyes of dead men. —*Amy Lowell*.

## The South and Art

The South has a new magazine, one of beautiful appearance and goodly bulk, called *The New South* (Chattanooga), and the publication shows an inclination to promote aesthetics in its field. Mr. J. J. Haverty of Atlanta contributes a spirited article on "The South in American Art." In part, he says:

"Our American painters are as gifted and as eager as the world has ever seen. They are strange fellows in this hectic, scientific, jazz age. They can take a brush and dip it in the rainbow and then on a piece of canvas bring forth youth and joy; sunlight in the valley and storm-beaten sea against the rocks. They can dip a brush into the gray twilight and paint old age, or a quiet village; they can dip it into the dawn and paint a mother's love whose smile is as tender as a Raphael Madonna.

"They can take our sweet silent songs and sing aloud a melody of love and beauty. They can paint a jazz dance by catching the spirit of revolt and expressing the true freedom we have not yet understood. They sing of arias of desert sun, of snowclad hills, of little houses and of skyscrapers. They dignify industry and show our strenuous American labor and success to be an epic poem of mankind.

"This is what American art is doing for America; writing our history as we make ourselves a nation, inspiring us by aesthetic ideals. They know the foundation of the beauty of the ages, and they express it in language we can understand and enjoy.

"And Southern art. The South was settled by colonists of culture. The old plantations and homes were filled with rare examples of art, pictures and furniture, silver, materials of beauty and value. The war brought devastation of property, poverty, pioneer struggles—but never lowered our ideals or injured our pride, and now that work an opportunity have again brought prosperity to the South we must build our part of America with beauty; we must surround the Southern boys and girls with building worthy of the dignity of the old Southern homes.

"To do this we must build and maintain schools of art and museums of art where Southern talent may be educated and trained and thereby interpret the spirit and traditions of the South, which can only be expressed by native artists. We must teach them that the new South is a splendid, vital part of America.

"Blend the old Romance with the new Industry! Our Southern voice is soft—keep it so. Our Southern manner is courteous—keep it so. Our customs are gracious, our ideals are high. Let us develop these standards of culture, and when the history of America's achievements in architecture, in sculpture and painting is written the new South will stand forth as a noble and lasting example of the beauty, dignity and truth in American art."

### Wales Museum Is Opened

The National Museum of Wales, in Cathay's Park, Cardiff, was opened on April 20 at a ceremony in which King George knocked at the door with a symbolical mallet and was admitted as the first visitor. The great structure, which cost £300,000, houses not only the art but the historical relics, flora and fauna of Wales.



## Our Architects

"Not the architect but the American engineer is responsible for any advance, or any essentially 'American' values in skyscrapers of America," said Claude Bragdon the other evening in a lecture at the Roerich Museum, New York. "The American architect, as a whole, has been content to imitate the past in his work. Where the skyscraper could be a development of unique beauty it is in most cases only, architecturally, an imitation—and it is only the skill of engineers which gives the skyscraper its newness. Most of our architects are content to go back to the past—to the 'glory that was Greece and the grandeur that was Rome'—without thinking that our new day demands a new expression and a new decorative art, essentially ours."

"Architecture may be divided into two types—the intrinsic and the superimposed, or, what I call organic architecture and rationalistic architecture. Under organic I see the architecture which was the outlet of a great urge, and which seems the result of a real necessity of expression. The rationalistic is an architecture which has been the result of intellectual thought and reason—a product of brain rather than heart. I would call the Egyptian or Grecian architecture organic—essential and springing from the need of the people, and so germane to the soil whence it sprung as to be part of it. On the contrary the Romans are rationalistic architects—utilizing the Greek modes, they have piled on the foundation fretting a grandeur—a superimposed decoration."

"Gothic architecture is another example of the organic—the architecture which grew out of the soil and is a very part of that soil. Such, for instance, is the Rheims Cathedral."

Mr. Bragdon termed the skyscraper a feat not of architecture but of engineering. "Architects," he said, "still seem to think it necessary to borrow our designs from the past. After the magnificent feat of the engineer—the architect adds his lapidary covering, with a design here and there taken from Greek, Roman or Gothic architecture, instead of realizing that we are a new people and our expression should be new."

"We often also forget the function of the buildings. Take, for instance, such a thing as a railroad terminal; these are truly the gateways of the cities, no less than were the great mediaeval gates. That should be kept in mind in building such terminals. Take the Pennsylvania Station in New York—there is nothing about it to show the slightest evidence of its function; it might be the Bank of England. Moreover, it has been executed with a great lack of economy—it is a monument of fatigue. The Grand Central, on the other hand, has the feeling of a true gateway; in fact, it was inspired by the gates of Verona. One feels essentially its function and its great economy of execution."

### "Academic" Workmen

Readers of THE ART DIGEST know by this time that everybody and his wife and child paint in England. The latest manifestation is an exhibition of paintings by workmen at the Bethnal Green Museum. The pictures include A. Hattemore's interior, which was bought a few weeks ago by the Duveen Trust for the Tate Gallery. The London Times says the paintings are "academic," but adds that "it is interesting to see what a fresh mind, unacquainted with academic aims, can do with academic methods."

## Art Collector's Wife Is a Landscapist



"Barns in Winter," by Marjorie Phillips.

So successful was their first exhibition held at the Carlton Hotel that the Independent Artists and Sculptors of Washington have decided to make it an annual event in the national capital. The art collectors, the public and the museums responded wholeheartedly, and many paintings were sold. Next year it is planned to have exhibits from all over the country.

The Washington "Independent" show is not of the wild-and-woolly free-for-all type. Instead it presents a cross section of American art, and particularly of art produced by the painters and sculptors of the capital. Its success was largely due to the untiring efforts of Dorothy Vedder and to the en-

thusiasm of Mr. and Mrs. Duncan Phillips. The latter lent some representative works from the Phillips Memorial Gallery.

Not many persons know that the collector's wife is a painter of marked ability. She is "Marjorie Phillips" in the catalog, and many visitors to the Independent show admired "In the Alleghenies" and "Barns in Winter," from her brush. The latter is herewith reproduced. Duncan Phillips bought five paintings from the exhibition for his collection: Maurice Sterne's "Temple Feast, Bali," William Schulhoff's "Still Life," Lisa Moncure's "The White Cup," M. Josephine Page's "Anemones," and Pepino Mangravite's "Adirondack Landscape."

## Frisch's Beethoven

Charlotte R. M'Levedge in the Chicago Daily News gives some interesting details of the great stone memorial which Victor Frisch, Viennese sculptor, friend and disciple of Rodin, is to cut for the city of Vienna, where the composer spent most of his life. The sculptor now has a studio in New York, but he will work this summer on the Beethoven memorial in Vienna.

The work will be Mr. Frisch's interpretation of "Eroica," the symphony which Beethoven wrote in his admiration for Napoleon as First Consul, but the name of which he changed when his sympathies revolted against the mania for conquest the Corsican afterward developed. It will contain 112 figures. The sculptor described it as follows:

"The monument will be six meters tall, shaped like a wave, with Beethoven's head in the center and figures representing the four movements of the symphony grouped about it."

"The first movement—allegro con brio—dedicated to the living, the sleeping world, figures bound in chains, hero awakening the sleepers, the sudden hope and intensity of the world aroused to the possibility of freedom."

"The second movement is dedicated to the dead and shows the hero freeing the people through warfare and bringing them ultimate happiness through the misery and death which they underwent in war. There will be figures of the heroes carrying off the dead, weeping women, women chanting the hymn of liberty, Liberty herself, and the

fury of war riding loose on his path of destruction."

"The third movement, the scherzo, the violins and flutes, will be singing children followed by singing humanity which has won through to freedom—children dancing by open graves."

"The Messiah bringing freedom and peace to humanity is the fourth movement—dreams coming true, hope for the beautiful figure being realized. There will be figures of field workers instead of warriors, the hero will be the Messiah of peace. There will be dancing nymphs, flute-playing sirens and children with astral harps."

## A Toe-Hold on Art

How a French art critic tripped over a fact when he thought he was simply expressing an opinion is thus related by L'Oeuvre of Paris: "In reviewing a somewhat bizarre exposition in an art gallery on the Left Bank, a critic remarked: 'One has seen one-armed men painting with the brush held between the toes, but their works have never passed the thresholds of museums.'

"Let us correct that erroneous statement. In the museums of Arras and Lille, in the chateau of Compiègne, in the church of Saint-Louis-en-l'Île at Paris and in that of Auxile Chateau at Pas-de-Calais, one may admire the canvases of the romantic painter Ducornet, born in 1806 and died in 1856. But Ducornet painted with his feet, not in order to seem original, but because he was born without arms. An excellent draughtsman and a brilliant colorist, he was much appreciated in his time. Today his works have become quite rare."



# The Newest "Ism" Is "Surrealism"

The artist Hiler (Hiler Harzberg), whose exhibition was much written about in London last Fall, and who has been dubbed "the American Breughel," has written to THE ART DIGEST from Paris, giving an account of the latest "ism," whose name, "Surréalisme," is beginning to appear in English and American journals. It seems to be a phoenix-like outgrowth of (or a reaction from) Dadaism, which was a negation of everything. "Like Futurism, Cubism, Rayonism and Expressionism," writes Hiler, "Dadaism has been buried in effigy, by the students of the Ecole des Beaux Arts, in the Seine. Another 'ism' cast upon the troubled waters!"

The Paris police helped to officiate at the noisy "coming out party" of Surréalisme. The public hadn't heard of it until there was a series of riots. The first was started by the Paris public at the first showing of the film "Entr'acte," which was a surréaliste production by three leaders of the cult, René Clair, Picabia and Man Ray. Their followers pummelled the disturbers.

But the surréalistes themselves were the manifestants at the opening of the new Diaghilef "Ballet Russe" and the Paris premier of the German danseuse Valeska Gerst. Both were announced as surréaliste performances, but the simon-pure surréalistes declared they were unworthy and constituted a commercialization of the movement, so they started riots. They asserted that the ballet, although its scenery (by Max Ernst and Jean Miro) was genuinely surréaliste, was accompanied by stupidly *retardatoire* music and chorale, while Valeska Gerst had neither knowledge or conception of Surréalisme, her oscillations being an abuse of the word.

"While Surréalisme was thus storming out of its swaddling clothes, the intelligentsia of the Montparnasse cafés, and the intellectuals of a dozen or more distinguished salons," writes Hiler, "were asking themselves, and one another, in assorted accents and dialects, just what this Surréalisme was. They were answered by its founder, André Breton (who with Picabia and Tristan Tzara is also held responsible for the foundation of Dadaism), in a volume called *Manifeste du Surréalisme*. In contrast to the complete negation which makes Dada so difficult of explanation, Mr. Breton's definition of Surréalisme is comparatively lucid.

"Surréalisme," he says, "is a pure psychic automatism by means of which it is proposed to express, either verbally, in writing, or in any other manner whatsoever, the actual functioning of thought. Surréalisme is dictated by thought, in absence of all control exercised by reason, and exclusive of all moral or aesthetic preoccupations."

"This last sentence apparently is in complete contradiction of the moral ideas which have come to occupy Surréalisme. He lists, among others, the following as examples of Surréalisme in some of its manifold phases:

"Hugo is surréaliste when he is not stupid; Poe in the realms of adventure. Swift is surréaliste in his maliciousness, Chateaubriand in his exoticism. Baudelaire is surréaliste morally, Rimbaud in living and otherwise, Mallarmé in confidence, Saint-Pol-Roux symbolically.

"Uccello, Seurat, Gustave Moreau, and others are added as having been surréalistes of the past, while Derain, Picasso, Matisse, Braque, Duchamp, Picabia, Chirico, Klee, Soupault and Arragon are classed among the surréalistes of the present. Among the



"Storm," by Georges Malkine. A Surréaliste Painting.

Americans, Man Ray, Evan Shipman the poet, Josephson, and Connolly and Kaufman of 'The Beggar on Horseback' may be mentioned.

"Surréalisme supports a book-shop, an art gallery, where exhibitions open at midnight, on the principle that most intelligent people in Paris are at that hour out of bed, and a monthly revue, *La Revolution Surréaliste*, the first five issues of which are already out of print. It seems, perhaps unfortunately, to be evolving into a moral rather than an artistic movement, for had it helped to bring the emotionally packed store-house of the subconscious into closer contact with means of self expression in general, a renewed vitality might add vigor and interest to many of the more purely cerebrally created modern productions.

"Thus has Dada metamorphized itself; for a connection between the two movements, however they may differ in theory or principle, is undeniable. All the Dadaists,

with the exception of Tzara and the writer are present at the Surréaliste roll-call. Dadaism is dead. Hail Surréalisme and all the other 'isms' which may come, and in their turn be buried in the Seine!"

\* \* \*

Picabia in an article in *Comœdia* viciously turns on his child, Dada, and rends it.

"I invented Dadaism just as a man sets a fire round him, during a fire that spreads, in order not to be burnt; there were several of us who gave the best of ourselves in the centre of this infernal circle; now, we come to the end of the drama and it happens that some who were only lookers-on, without having understood anything, try foolishly to imitate those who risked everything to escape from the democratic peril of vulgarization; they tire their lungs to blow on glowing embers, but the fire goes out, for they have no breath.

"Art cannot be democratic; do you think that the workman, who knows what it is, wishes to get a democratic image to ornament his bedroom? Why, no, he dreams about fine women, about Versailles, honor, distinction. It is necessary to aim towards something greater than oneself, otherwise, what would be the use of effort; and, without effort, how to make a selection?

"Mountains cannot be upside down, everything which rises ends with a point, and on that point there is not much room; to get to it, it is necessary to be upheld by the love we bear in ourselves and which is nothing but a wish to love; to stand one's ground it is needful to believe in one's strength.

"From up above, we now detect the clowns, clad in dress coats, who dispute with each other for what we have left; they will not let go the corpses of Cubism and Dadaism; famished by the emptiness of their mind they fear dying of starvation. They have turned love into vice; love has become prostitution; they are the prostitutes of art.

"Ideal. Love. Our time is badly prepared to understand these words. The public begins to get accustomed to ugliness, to take an unhealthy liking! Perhaps, it is time to tell them the truth; to cry out, 'Danger!' One must learn how to descry truth from falseness, gold from gilding; one must take care to look with new eyes, to win self control without any influence; one must relearn what a fine shape and a fair conscience are, to recover the joy of living."

## A Great Collection

It is seldom that a great private collection of old masters is placed on public exhibition, and England is congratulating itself that Mr. and Mrs. R. H. Benson have lent their assemblage of Italian pictures to the City Art Gallery in Manchester, where they will be shown until the end of July. American visitors thus have a rare opportunity to supplement their study of the old masters in European museums.

"For the last forty years," says the London *Times*, "there has been hardly an exhibition of old masters at Burlington House or the Burlington Fine Arts Club to which Italian examples have not been contributed from this collection, but the public has never before had an opportunity of seeing the whole of it under one roof."

The pictures, which number rather more than a hundred, illustrate historically the six principal Italian schools of painting. The Sienee starts with examples of the fourteenth century from the hand of Duccio, and ends in the sixteenth century with Becca-

fumi; the Florentine begins with scholars of Giotto, goes on through Botticelli, Ghirlandajo, and Filippino Lippi, and leads up to Andrea del Sarto; the Milanese are represented by Luini; the Ferrarese begin with Cosimo Tura and end with Correggio; the Umbrians include examples from the school of Nicolo da Foligno up to Signorelli; and the Venetians comprise Crivelli, Giovanni Bellini, Giorgione, Titian, Palma Vecchio, Bonifazio, and Paolo Veronese.

## An Outdoor Sculpture Show

Under the auspices of the Friends of Art and the Garden Clubs of Maryland, an exhibition of sculpture, featuring garden pieces, will be held at Homeland, a garden-suburb of Baltimore, the last two weeks in May. The smaller exhibits will be shown indoors and the larger pieces will be displayed in beautiful landscape settings around a chain of small lakes. Entries may be made through Miss Alice Worthington Ball, 8 East Pleasant Street, Baltimore.



## A Dealers' Code

The Antique and Decorative Arts League of New York, with an active membership of ninety-nine dealers in antiques, paintings and objects of art and forty-six associate and honorary members, has adopted and promulgated a code of ethics, which, according to its announcement, is "the first ever adopted by antique dealers anywhere in the world" and is a "guarantee to the public of strict probity on the part of members of the league. Those who buy from any member of the league may have a written description of their purchases, supported by a money-back guarantee."

The code is as follows:

"1. Members shall, in all their dealings with the public and their fellow-members, adhere to moral and ethical standards of conduct, so as to command the respect and confidence of their fellow-members and the public generally. This is of the utmost importance in the realm of antique and decorative arts, where the public deals with specialists upon whose judgment it must rely.

"2. The sale of antiques and objets d'art is genuine or original when, as a matter of fact, they are fraudulent imitations or are not original and genuine, is absolutely and unequivocally condemned.

"3. All invoices or memoranda of sales by members of the league shall contain a fair description of the articles sold. False or misleading representations or misstatements violate the ethics of the league and are condemned.

"4. In expressing opinions relating to competitors or their goods, members of the league are pledged to give fair and impartial judgment, and to deal with their fellow-members, fellow-dealers and the public generally, in such honorable manner as they themselves wish to be dealt with.

"5. In the event that any member of the league shall misrepresent any article sold, it is incumbent upon him to refund the purchase price of such article upon the demand of the purchaser. If the parties are unable to agree in regard to such refund, the matter may be submitted by either of them to the Executive Committee of the league, who shall refer the issues to a Board of Arbitration.

"6. The league will, subject to and in accordance with its Rules of Procedure, act as arbitrator of disputes or misunderstandings between its own members or between the members of the league and the public, and will also arbitrate disputes and misunderstandings between non-members who submit to the jurisdiction of the league. All matters of arbitration shall be submitted in writing in the first instance to the Executive Committee of the league."

In giving out the code to the press, the president of the league, Charles J. Duveen (Charles of London), said:

"We recognize that there is a prejudice in the mind of the public about antique dealers. We realize, too, that there has been some foundation for it. The Code of Ethics has been adopted in an effort to combat the prejudice."

In commenting editorially on the code, the *Boston Transcript* said:

"It is a wholesome sign that not a dissenting vote was cast when the question of the adoption of a drastic code of ethics was put before the members of the Antique and Decorative Arts League of New York. . . . In the canons of ethics which these men have just approved the prime object seems to be

## Frick Gallery Gains Ingres Masterpiece

When Henry C. Frick died he left his art gallery and its superb collection to the city of New York, but reserved it to the use of Mrs. Frick during her lifetime. It is not generally known that the Frick estate has been adding to the collection in order to round it out with choice examples of the best periods of painting. The latest acquisition is a most beautiful "Portrait of Mme. d'Haussonville" by the incomparable draughtsman, J. A. D. Ingres (1780-1867), disciple of the classic line in art, recently brought to America by Wildenstein & Co.

"Ingres regarded this portrait as one of his best pictures," says the *New York World*. "The record shows that it remained on his easel more than four years until it was finished to his satisfaction in 1845. His work at about this time won for him recognition as a master, and brought him appointment as Grand Officer of the Legion of Honor and election to all the great European academies.

"Books on Ingres and the period have frequently reproduced this portrait as representative of his finest achievement, and writers have joined in praising the pose of the figure, the balance of the composition and the well ordered simplicity of design.

"Ingres, writing to a friend in June, 1845, said that in the few days the portrait remained on view in his home after completion all of his callers praised it and M. Thiers, who called with the subject of it, the Comtesse, said to her: 'M. Ingres must have been in love with you to have portrayed you thus.'



"Portrait of Mme. d'Haussonville," by Ingres.

"Ingres added in his letter: 'But this does not cause me to feel pride; in fact, I think I have hardly done justice to the beauty of this charming model.'"

Under the direction of Miss Helen Frick, the collector's daughter, the Frick Art Reference Library, enriched by hundreds of thousands of reproductions of works of art, has become one of the most comprehensive in the world. It is a part of the bequest to the public.

the protection of the public against fraudulent practices. The business of buying and selling antiques is one that has sometimes been characterized as lacking in standards of honesty which prevail in other trades. . . . The action of the league should have a salutary influence on the conduct of the business in all parts of the country."

### \$125,823 in Prizes

Since the year 1888, according to the *Chicago Daily News*, the Art Institute of Chicago has distributed in prizes given for works at its annual exhibitions the sum of \$125,823. This sum has been paid to the artists of America in prizes varying from \$100 to \$1,500. According to the testimony of some of the recipients of these awards the prizes not only have meant a helping hand in rough weather, but they have exercised a decidedly stimulating influence in furthering successful careers. The following list comprises those who have received prizes of \$1,000 or more:

Lillian Westcott Hale, \$1,000; Chester Beach, \$1,000; Julian Alden Weir, \$1,000; Eugene Speicher, \$1,000; W. Elmer Schofield, \$1,000; Richard F. Miller, \$1,000; Benjamin T. Kurtz, \$1,000; Estelle Rumbold Kohn, \$1,000; Charles Hopkinson, \$1,000; Daniel Garber, \$1,000; E. L. Blumenschein, \$1,000; H. Amiard Oberteuffer, \$1,050; Charles Francis Browne, \$1,100; Frederic M. Grant, \$1,100; Edgar S. Cameron, \$1,100; Victor Higgins, \$1,150; Frank V. Dudley, \$1,275; E. W. Redfield, \$1,300; Malcolm Parcell, \$1,300; Emil Zettler, \$1,350; Frederic Tellander, \$1,350; E. Martin Hennings, \$1,400; Joseph T. Pearson, \$1,500; Pauline Palmer, \$1,500; Wayman Adams, \$1,500; Cecelia Beaux, \$1,500; F. W. Frieske, \$1,600; Sargent Kendall, \$1,600; John Singer Sargent, \$1,750; Karl A. Buehr, \$1,800; William Wendt, \$2,000; Charles Grafly, \$2,000; Eugene Savage, \$2,000; George W. Bellows, \$2,300; Leon Kroll, \$2,500; Leopold Seyffert, \$2,900; George B. Luks, \$3,000; Frank W. Benson, \$3,350, and Albin Polasek, \$3,850.

## Venerable Vigor

The Royal Society of British Artists, which for generations has constituted a mild form of rebellion against the Royal Academy, is holding its 167th exhibition in London, and Frank Rutter, writing in the *London Sunday Times*, says that "with a little courage, a little enterprise and more than a little independence, it has a chance of becoming once more an art society that really counts."

Claude Flight and Miss Florence M. Asher, the critic says, are the high lights, particularly the former's "Windy Day," which he says is beyond question the outstanding success of the exhibition. "Nothing but a woman hanging her washing on a line is the apparent subject of this picture, yet the real subject is the wind that scuds across the sky, that whirls the clothes into strange shapes, and puffs out the woman's skirts, and all these subtle suggestions of movement are woven by Mr. Flight into a design amazingly full of dynamic energy and joyously stimulating as a decoration."

He calls Miss Asher's "St. Paul du Var" a "strongly handled Derainesque landscape, showing the town in the middle distance behind a belt of trees—simple and most effective in its carefully thought-out plastic design."

### The Fine Distinction

The artist never confuses pretty things with beautiful things; it is this sense of discrimination that distinguishes him from the layman. . . .

—Le Baron Cooke in "New York World."



## Mussolini's Land

In the new French periodical, *La Revue des Vivants*, M. Andre Dezarrois, assistant curator of the French national museums, has an article on "Post-War Italian Art." He is interested chiefly in painting and architecture; he notes Rome's failure since 1870 to take the commanding place in art that its political supremacy would have made appropriate if not natural, and refers to the helpful stimulus given by the biennial international exhibition at Venice.

While the Venetian initiative was of prime importance, other cities had their rising artists before the war. In Naples were Gigante, Palizzi and "the skilful Morelli, the best known of all, who was for long able to impose the most brilliant formulas of an exotic palette;" "Florence had its 'macchiaoli,' its 'spottists,' significant creators of a movement of light and impressionism. But Lombardy was to supply, with Mose Bianchi, Fontanesi, Carcano and Grubicy, that which Italian art lacked: modern landscape. The influence of Daubigny, Troyon, Corot, Manet and Monet on these masters allowed Segantini to introduce into his painting a great breath of fresh air, of calm, of Alpine solitudes that were his glory. It is curious—the recent retrospective showing of his works at Venice proves it—how little the new poetry and the distinctive technique which are his and which assure to him alone, beside the great foreign masters of the nineteenth century, a place in the first rank, have influenced the present generation. None of the young masters who have risen since the war owes anything to that great solitary.

"At the head of them, A. Spadini, prematurely dead, painter of families, of mothers, of children, deserves, by the charm of his compositions and the freshness of his coloring, a special mention. One would like to say as much of Modigliani, who also died recently, who lived in France and belonged to the 'Paris school.' Today speculators play for canvases the painters of which died of hunger. Modigliani belonged to the Left, less, however, than the Futurists who were flourishing in Italy at the same time as our Cubists. Faithful to its revolutionary program, Soviet Russia lent the pavilion built by the tsars at Venice for a demonstration of Futurism. Depero, Balla, Prampolini, Pannaggi, some of the chiefs, have not yet turned the world upside down as Marinetti, father of the movement, hoped.

"The destinies of the new age belong to men much more serious and of a sure future. Three names particularly should be remembered: Oppi, P. Conti, F. Casorati, who are fine artists, very different in character, but synthesizing all the talent of their generation. The Italian school begins now to win success abroad. The first prize in painting, at the important annual exposition at Pittsburgh, was awarded last December to F. Ferrazzi."

Among the young sculptors M. Dezarrois notes especially: "A. Maraini, who works at Florence; A. Pina, exhibiting in the Paris salons; L. Andreotti, who also has lived with us, but whose tendencies are Florentine and mystic; Attilio Selva, fine and recent revelation of the reconquered provinces, and Wildt—all hopes of the new Italy."

Finally, what influence will Fascism and the Duce have? "Will that disagreeable epoch, which one might call that of the 'Victor Emmanuel-Garibaldi-Cavour monument style,' disappear before the style of the

Mussolinean era? The first great king of Italy, a noble knight, was always attractive in his statues (excepting those of Milan and Turin). Cavour, who was not at all handsome, was rarely successful. Judging from his effigies so far made, Mussolini, not very 'photographable,' is in danger of meeting with the same fate."

## Millier and Archipenko

Archipenko's sculptures are being shown at the Los Angeles Museum, and Arthur Millier, critic of the *Times*, writes that "the rush of life in his works stamps them as great." He praises their "swift rhythmic movement and clarity," and declares that "this Russian goes at sculpture with airplane speed."

"One hears grumblings from time to time," he writes, "about the modern character of some of these exhibitions at the museum. This comes from people who, while they would not dream of criticizing the work of a scientist or an engineer, believe that their 'good taste' is a sufficient basis for the judgment of works of art. They would not think of riding in a horse-drawn buggy in the day of the automobile, yet they deny to the artist the right to evolve new forms of art for his own age.

"I have heard them express their indignation before fine works of art and then turn their backs with no attempt at study, as stupid a proceeding as if the budding mathematician should throw away his Euclid, cloaking his lack of comprehension and unwillingness to study under an outburst of indignation. At that point his mathematical education would cease and the parallel holds good in the study of art.

"True judgment of anything is difficult, requiring all the knowledge one can acquire of the subject in hand. Among the so-called 'modernists' it requires particularly nice discrimination to distinguish between the genuine, the imitation and the pathological. When a few real artists distorted natural objects to express their sensations rather than their visualizations, a horde of imitators mechanically attempted the same thing. The apparent license to distort gave the neurotics and near-lunatics their great chance. Among these three classes we have to attempt distinction. But to reject 'modernism' solely because of distortion shows a woeful lack of understanding."

## Toledo Artists

The ninth annual exhibition of the work of Toledo artists, held in April at the Toledo Museum of Art under the auspices of the Toledo Federation of Art Societies, was more successful than any of its predecessors. The attendance was greater, more sales were made, and, according to the critics, the quality was higher.

The Toledo Museum's policy has been to foster interest in the work of local artists, and this has caused the development of a notable art colony. Nearly fifty participated in this year's exhibition. The jury of selection was composed of William M. Milliken, of the Cleveland Museum of Art; Percy Ives, Detroit portrait painter, and the newly appointed curator of the Toledo Museum, J. Arthur MacLean.

## Dalstrom Heads No-Juryites

Gustaf O. Dalstrom has been elected president of the Chicago No-Jury Society of Artists, and Charles Biesel re-elected as secretary.

## The Holy Grail

"The most intense of the Wagnerian operas, 'Parsifal,'" says *La Esfera* of Madrid, "has popularized the grail legend, which first saw light in the poem by Christian of Troyes, 'Le Conte del Grail,' some time before 1190, and which was then picked up by the famous 'minnesinger,' Wolfram von Eschenbach, who added to it the legend of Lohengrin.

"Let us recall that the Holy Grail was according to popular belief in the Middle Ages, the vase or chalice used by Christ during the last supper, and which later was used by Joseph of Arimathea to collect the blood which flowed from the wounds of the Savior. This sacred relic, according to tradition, was guarded and revered in remote country by a community called the 'Knights of the Holy Grail.'

"Legend aside, it is a fact that there is no testimony in favor of the authenticity of any of the three chalices which are said to have been used by Christ. One of these is that which up to the sixth or seventh century was kept in the church of the Holy Sepulchre in Jerusalem; the second, that of the Cathedral of San Lorenzo in Genoa; and the third, the one kept in the Cathedral of Valencia, made of agate, and which, because of its archaic form, seems to possess one argument in favor of its authenticity.

"A new hypothesis seems to have been brought to bear on this interesting archaeological discussion by the eminent historian J. Rendal Harris, director of the manuscript department of the John Rylands Library of Manchester. In a recent conference as to the possibility of the Holy Grail's having survived, he declared himself in favor of a certain vase found in some Crimean excavations, and which forms a part of the archaeological collections of the above mentioned library. This vase, which has the usual dimensions, has been carefully studied by Mr. Rendal Harris and other experts who have coincided in the opinion that it is undoubtedly a piece of Greek glassware of the first century of our era.

"Mr. Rendal Harris bases his supposition on the fact, which is generally recognized by all archeologists, that the first substance employed in the manufacture of chalices was glass and not gold, silver, or precious stones. In the epoch of Christ the use of the Greek 'kylix,' made of glass, was common in Palestine, where, on the other hand, it was rare to find a metallic vase, the latter only appearing at patrician homes or at state banquets.

"The British archeologist observes also that on the chalice in question there appears the traditional inscription: 'Why hast thou come here? Be joyful,' the first part of which bears a surprising resemblance to the reproach: 'Friend, why hast thou come here?' which, according to the Gospel of St. Matthew, was addressed by Jesus to Judas. The mentioned Greek inscription is repeated in other crystal vases of the pre-Christian era which are kept in the Museums of Berlin, Leyden and in the British Museum. Mr. Rendal Harris believes that if the valuable specimen is not in reality the Holy Grail of legend, it is, nevertheless, from an archeological point of view, highly interesting inasmuch as it contains a curious coincidence between the words decorating it and those of the Gospel.

"Buckley, another British archeologist, favors the 'Sacro Catino' of the Cathedral of San Lorenzo in Genoa."



## "Much Too Much"

In its semi-monthly tour of duty, THE ART DIGEST quotes a great deal from the modernist critics—nearly all the New York critics fall into that class—so it is a pleasure to give space to a conservative who turns himself loose in earnest and well-ordered indignation. H. L. Dungan in the *Oakland Tribune* has written as follows:

"The forty-ninth annual exhibition of the San Francisco Art Association has come to a close, but it will be some time before there will be an end to the conversation which started with the announcement of the awards.

"There can be no doubt as to the sincerity and integrity of the jury of awards consisting of Ralph Stackpole, Gertrude Partington Albright and E. Spencer Macky, but the wisdom of their selections in at least three instances may be questioned. Lucien Labaudt, San Francisco, received the Anne Bremer first prize of \$200 for an oil painting entitled 'Composition.' It consists of a nude with the head in the upper left corner of the rectangular canvas, the legs running into the lower right corner. The feet, happily, are not shown. The lower half of the canvas is filled with a white sheet and a jug of new art flowers; the upper half, with a part of a window, a curtain and so on. Labaudt carried out, as far as possible, the modern notion of painting in triangular masses, so that his nude consists mainly of a series of triangles, except the abdomen, which is shaped like a water melon. The nude's arms, which are not very well attached to the body, support a poorly painted head. In color the nude reminds me of a cup of cold chocolate. There can be no great objection, however, to painting a nude brown or any other color, providing it is well painted. I suspect Labaudt's canvas is not well painted.

"The second Anne Bremer prize of \$100 went to Gottardo Piazzoni for his lovely 'Decoration for Over-Mantel.' Stafford Duncan received a medal of first award for a well painted still life, 'The Avacado Plant.'

"The medal of first award in water colors went to Forrest L. Brissey of Oakland for his nude which so disturbed the good people of Oakland when it was hung at the Oakland annual. This is probably the most amazing of the jury's selections, for hanging in the same room is a landscape by Chiura Obata, who can paint circles around any one else in the show, and pictures by such artists as Stanley Wood, Worth Ryder and Xavier Martinez.

"Almost equally amazing was the award of a certificate of honorable mention to Edward Hagedorn for a group of absurd nudes in pastel. It may be that the judges thought the nudes were funny because the pastels were hung in a row like a comic strip.

"There were other awards; Ruth Cravath and Gottardo Piazzoni in sculpture, Geneve R. Sargeant and Marian Simpson for drawings and John C. Stump for a water color.

"It is probably of no great moment who gets the prizes at an art show except for the influence on the young artist. The disregard of good painting in favor of a questionable 'arrangement' cannot help but work for evil in art. The tendency to consider any lopsided nude as 'modern' and hence good or at least safe to call good has had unfortunate growth in these parts.

"I found the annual on a third inspection somewhat depressing. A one-man show of

## Chicago Purchase Recalls Early Annals



"Portrait of Thomas Cooper," by Chester Harding.

Two extraordinary names in the annals of American art and the American theatre are linked in the portrait of Thomas Cooper by Chester Harding, which the Art Institute of Chicago has just bought for the lobby of its Kenneth Sawyer Goodman

Theater. For Cooper, an English actor, who made his debut in 1796 in Philadelphia as Macbeth, was long an idol of the American stage and his daughter married a son of President Tyler. And Harding—he was a backwoods giant who turned from house-painting to portrait painting and succeeded so well that his popularity encroached upon that of Gilbert Stuart.

The artist, the Art Institute's *Bulletin* points out, was born in the Leatherstocking era. In 1804, at the age of 12, he moved with his family from his Massachusetts birthplace to western New York, then a wilderness. There he grew to prodigious size in the performance of feats of strength. In stature he was Gargantuan, and his muscular feats were in the grand manner of the legendary Paul Bunyan. "His hands and feet," we are told, "were so large that he was obliged to import his gloves and to have his lasts made for him. The width between his eyes was such that an ordinary pair of spectacles would but half cover them."

An itinerant portrait painter came along and turned Harding's head for art. And he attained an elegance that won him a triumph even in London, whither he journeyed in 1832.

modern art is not so bad, but what is practically an all-modern show is much too much. There is a gloomy sameness to modern art—mussy trees, crooked houses, nudes approaching fatness and fifty, 'organizations' and 'arrangements,' canvases filled with wriggling color like a can of fish bait and more 'arrangements' and 'organizations'."

### Memoria in Aeterna

[Upon opening the sarcophagus of Tutankhamen an inner one was disclosed, covered with a linen pall and strewn with flowers.]

The Pharoah sleeps  
Though rude hands break the seals upon his tomb;  
Within his carved sarcophagus he lies,  
Unwakened from his dream by all the din  
Of stranger feet which tread the narrow room  
To bear his treasure hence for other eyes  
To look upon with wonder and surprise.  
We cross the Bridge of Time and strive to live

The long dead yesterday,  
When those who knew him brought his sacred dust  
And laid it here  
Beneath its golden canopy to rest  
With Life's eternal sign upon his breast.

The centuries like dreams have passed away,  
And yet the linen pall above him spread,  
The tribute blossoms, withered, brown and dead,  
Endure, though all his royalty has fled,  
His earthly throne  
Forgotten, all his pomp and splendor flown  
Save only these,  
The flowers of memory, bedewed with tears  
Of those who loved him in those far off years,

Who brought their bloom  
And laid them tenderly upon his tomb,  
Where Love's eternal memory conquers  
Death.

—Mae Wallace McCastline  
in "Art and Archaeology."

### A \$1,000,000 Museum

Mrs. H. C. Carnell has announced to the people of Dayton that she is now ready to go ahead with the construction of the \$1,000,000 museum building she has promised the Art Institute. It was part of the donor's stipulation that an endowment fund be raised sufficient to provide income for current expenses, and now about \$400,000 is in sight.

Mrs. Carnell recently made a tour of museums in the East and Middle West. "I hope to have the plans finished before I leave town for the summer," she told the *Dayton Journal*, "so that the building can go right ahead."

The new Art Institute will occupy a site at Belmont and Riverview avenues, an ideal location. The old building at St. Clair street and Monument avenue will be sold.

### Zoffany's "Tiger Hunt"

The Victoria Memorial in Calcutta has just acquired from Messrs. Spink & Son in London "Tiger Hunting in 1788" by John Zoffany, which is a companion work to one it already possesses, "Embassy of Hyderbeck to Calcutta, 1788," both of which were painted in that year for Warren Hastings.

The picture is most animated, there being several elephants with howdahs on their backs bearing the participants, while in the center is the tiger, just killed, with a native woman advancing to pluck its whiskers, held to be a charm against the beast's fury. The artist pictured himself in the howdah borne by Hastings's elephant.

### Or an Extremist Exhibition?

"To attain happiness," says a lecturer, "one must vibrate in tune with one's environment." According to that, a man with St. Vitus dance at a jazz concert would be in perfect bliss. —Boston Transcript.



## Canada in Paris

A comprehensive exhibition of Canadian art, comprising some 260 paintings and sculptures, giving a representative idea of art of the Dominion in the last half-century, is being held in Paris, until May 11, in the Musée du Jeu de Paume, under the patronage of the French and Canadian governments. It was arranged by Eric Brown, director of the Canadian National Gallery in conjunction with Mons. Charles Masson, keeper of the Luxembourg Gallery.

Included in the collection are memorial exhibits by two Canadian artists, says the *London Times*. The one is James Wilson Morrice (1865-1924), who worked in Paris, Italy, and the West Indies, but also in Montreal, Quebec, and elsewhere in Canada. His work is French in spirit and manner, and he cannot be regarded as purely Canadian. The other is Tom Thomson (1877-1917). When hardly out of his student days he had begun to make his reputation as an interpreter of Canadian landscape, the landscape of lake and pine forests, the maple leaf turning crimson, the cedars and the vast snows. His work seems impregnated with more than a breath of Japanese influence, feeling for the thing itself, as in his solitary "Jack Pine" and the feathery larches of his "Rivière du Nord."

Prairie landscapes, especially those under snow, form the chief subject of the Canadian painters, and in the work of Maurice Cullen, C. A. Gagnon, Frank Hennessey, and Alfred J. Casson the skill shown in solving the difficult problem of sunlight upon snow is very remarkable.

A section of the exhibition is devoted to the primitive art of the native tribes of the North-West provinces.

### Brangwyn Aids Aged Artists

News comes from London that Frank Brangwyn has made a will that will convert his beautiful Surrey studio into a home for the six most aged artists who are in need. It is a handsome seventeenth century farmstead, surrounded by an Old World garden, says the *Philadelphia Public Ledger*, and it is here that the artist is painting the "Pageant of the Empire" panels for the House of Lords.

*European Art Auctions*

## Concrete Sculpture

"A belfry for 70,000 francs, with a spire sixty feet high, decorated with sculptures twenty-three feet high and constructed in three months on a narrow base pierced with arcades—such is the tour de force just accomplished at Villemomble by the architect, M. Paul Tournon," announces M. Marcel Sauvage, in *Comoedia*, adding, "That was, of course, thanks to reinforced concrete."

"M. Sarrazboles, sculptor, carved in the fresh cement—and naturally without a minute of repose—a fresco, so to speak, where are ranged before you enormous figures representing holy persons.

"The same belfry, built of stone and girdled with the same figures, would have cost 600,000 francs and required more than a year of work."

The concrete used consisted of 880 pounds of Portland cement to one and a third cubic yards (translating the metric figures) of sharp sand; it was poured into moulds as in any ordinary concrete work. When the moulds were removed, eleven hours after the pouring, the sculptor got to work. The pouring and carving progressed in layers of from four and a half to six feet. The whole was guided by a model on a scale of 20:1.

M. Sauvage sees great possibilities in this "sculpture in fresco," not the least of which is its hard integrity. "If some day we undergo a new invasion of foreign collectors of souvenirs, they will be able to take nothing from that belfry, neither the foot of St. Genest nor the nose of Mary Magdalen, unless they carry away the whole spire."

In connection with the above it may be said that Arthur Millier, art critic of the *Los Angeles Times* recently described his vision of "an American cathedral of monolithic concrete, carved while still wet with heroic sculptural forms typifying the spirit of our age, soaring upward with a direct thrust of sublime faith, far higher than the dreams of a Gothic architect could dare to aspire."

### Utilitarian

The Artist—I hope you won't mind my coming to sketch in your field, sir?

Farmer—Oh, no. You'll keep the birds off the peas better'n any ornery scarecrow.

—*London Answers*.

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## Artist Fined

British artists are aroused by the news that Vernon Blake, a distinguished sculptor and painter, residing in the south of France, had been sentenced at Marseilles to a nominal fine of 100 francs and 300 francs damages for having copied the style of the French landscape and portrait painter Etienne Laget. Now that the circumstances of the case are known, writes P. G. Konody in the *New York Times*, there can be no doubt that the sentence signifies a gross miscarriage of justice, and Mr. Blake has promptly lodged an appeal.

The offense of which he was guilty was that he supplied a girl, aged 16, with designs of figures for stencils to be cut out in wood and painted in oils. These designs are admittedly British in character and utterly unlike the Provençal figures produced by the plaintiff, who had painted and registered his toys. The judgment was given on the ground that they were of the same kind or genre—as wooden toys of this kind had not been produced for many years in England, France and Germany.

If the judgment should be upheld, says Mr. Konody, it would stop practically all artistic production, as it is next to impossible to paint anything that is not of the same kind or genre as something else that has been produced before.

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# Delacroix and Derain Linked in Show



"Pape Te Nave," by Paul Gauguin (1848-1903)

The exhibition of "Classics in Modern Painting" at the De Hauke Galleries in New York—galleries which the *Christian Science Monitor* has described as "unofficial ambassadors of the French modernists in art"—caused all the critics to indulge in exercises in definitions. The pictures ranged from Delacroix to Cezanne and thence to Derain and Dufy. The term "classic" has a different meaning in modern art nomenclature from what it has in the writings of those who dealt with David and the days just following the French Revolution. The *Brooklyn Eagle*, however, went back years to Sainte-Beuve, who in 1850 gave its "modern" definition of a "classic": "An author (artist) who has enriched the human mind, increased its treasures and used it to advance a step; who has expressed his thought, observation or invention no matter what form provided it be broad and great, refined and sensible, sane and beautiful in itself; who has spoken to all in his own peculiar style, which is found to be also that of the whole world, a style without neologism, new and old, easily contemporary with all time." The *Sun* said: "All these pictures are undoubtedly classic, since their authors, although revolutionists at one time, have long

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since been accepted by the general public. It is difficult for the new generation, just taking up the study of art, to see what all the fuss can have been about, since these painters seem to occupy themselves with the things of nature and to express themselves in the colors that we, too, see in nature. But there was a time when very bitter things indeed were said about these artists and it was not considered good form to like them. Even a king and queen of France thought it necessary to leave a room precipitately when it was discovered that they were in the presence of some of the once despised Impressionists."

The *Post* was of a mind that no one knows yet what posterity's verdict will be, but "certainly today the majority of the works represented are actually classics to contemporary painters."

Many of the works shown came in for high praise, and one of the favorites was the Gauguin herewith reproduced, which the *Christian Science Monitor* called a "superlatively fine example." The *Times* referred to Gauguin as having the "strangest reputation for exotic characteristics not to be found in his pictures" and described "Pape Te Nave" as "Tahiti seen by eyes inveterately Parisian," which recalls this paragraph

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from Frobes Watson's recent article on "Civilized Painting" in the *World*:

"Even when the artist proclaims that he detests civilization and seeks, as did Gauguin, semi-savage subject matter and semi-savage society, it is not the savagery that he may affect in his art that gives it its character, but the reflection of the civilization to which he belongs and from which he cannot escape, for it is imbedded in his mind and a part of the very blood that circulates in his veins."

## Guileless Beauty

William Holman Hunt, famous English pre-Raphaelite painter, was born in London on April 2, 1827, and on the occasion of his centenary sermons were preached in some of the London churches. Canon Newbolt at St. Paul's, where the artist's ashes are buried, paid a tribute to the influence of "The Light of the World," which is in the cathedral.

At St. Giles, Prebendary Isaacs said that the purpose of art, in Holman Hunt's own words, was in love of guileless beauty to lead man to distinguish between that which, being clean in spirit, was productive of virtue, and that which was flaunting and meretricious and productive of ruin to a nation."

## St. Louis Offers "Monet Medal"

The Two by Four Society of Artists at St. Louis has instituted an annual award, a "Claude Monet Medal," to be awarded to the artist, regardless of residence or nationality or of the medium employed, who exhibits the most outstanding work in any of the public galleries of the city. The six-inch medal, of bronze, is by Victor S. Holm and bears on the obverse Monet's portrait. The "Two by Four" is one of the oldest art societies in America.

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## New York Season

In the last fortnight most space was devoted by the New York critics to the first annual exhibition of the "Group of American Painters of Paris" at the Brooklyn Museum. They are well-nigh unanimous in saying unfavorable things.

"The group has no cause to plead, no idea to put over; in fact it has no reason for being, other than the common denomination of expatriateism," asserts Helen Appleton Read in the *Eagle*. She adds: "It at least affords the critic the opportunity for making several generalizations on the sterilizing effects which expatriateism brings about in the artist."

"The expatriate artist is no longer the picturesque figure that he was in the days of Whistler, of Mary Cassatt, or even Sargent. Conditions in this country have so altered within the last thirty years—we have grown so in artistic sophistication and have developed an always increasing consciousness of our indigenous qualities—that it is no longer necessary for the artist to go abroad in order to find a sympathetic atmosphere. In fact, the painter who today elects to live in Europe and devotes his time to painting European types and landscapes does so not because of any superior paintableness which Europe possesses over our native environment, but because it is easier and cheaper to live there, and because he still labors under the delusion that a foreign address adds prestige to a work of art."

"And what happens to his work? It is neither fish, flesh nor good red herring. His Anglo-Saxon inheritance of restraint prevents him from allying himself with any degree of success to the radical group, and his European environment prevents him from expressing any Americanism in his work, and so he produces a hybrid art. He never becomes a part of his chosen environment, although he fondly believes that he has, nor is he accepted as one of them by the French painters. . . . There is no case of an American painter living in Paris imposing his personality upon French art. . . . The present group is largely a salon group, with only one or two exceptions, and is therefore traditional."

The exceptions the critic notes are O. Gieberich, who "has preserved his individual point of view and technique," and who "paints landscapes of the Basque country, giving them a native quality which one feels he could be equally responsive to in Main Street or a New England village," and Clinton O'Callahan, who is individual and, she believes, "still young enough not definitely to have stamped himself as an expatriate for all time." She continues:

"Another object which the group hopes to accomplish—so stated in the catalogue—is to acquaint the Paris art world, when they exhibit in Paris, which is part of their schedule, with the works of outstanding

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American painters, a corollary of its policy of internationalism. This, while laudable, is wasted energy. No Frenchman can be persuaded that art of any importance exists outside of France, and least of all in America. . . . Those American exhibitions which have been assembled with the purpose of acquainting the French public with what is what in American art have met with small response, the prevailing criticism being that American art is entirely influenced by French art, and each artist has been discussed in terms of the French artist he supposedly reflects."

Margaret Breuning in the *Post* says the exhibition "seems to demonstrate more forcibly than ever how much the artist needs roots to thrust down in the soil for nourishment before his gift can develop and flourish."

Henry McBride in the *Sun* is positively vicious. He says: "People who expatriate themselves deliberately are always slightly under suspicion. There is a feeling that a man cannot serve two masters and that he who tries to is in the end rejected by both. In the case of artists there are some exceptions, but they are very rare. Lafcadio Hearn got a career out of Japan, but he was practically a man without a country until he found Japan. Whistler and Sargent both secured European reputations, but on the other hand how many thousands of Americans are there now who dawdle abroad footlessly? It is one thing to study abroad and quite another to settle down in a foreign land as a parasite upon another country's civilization."

Of Jules Pascin, one of the exhibitors, Mr. McBride writes:

"Jules Pascin is an American much as Lafcadio Hearn was a Japanese. Simply because in a time of stress he had to be a native of some country, he took out his papers and promptly left us. He is at heart a true Parisian, but since he is an undoubted genius, Americans, no doubt, will be pleased to have a legal claim upon his fame. His two paintings of young women now shown are subtle and sensitive, and full of a haunting beauty."

The exhibitors comprise "Americans who live in Paris" and a group of their guests, both French and American. The former are Jules Pascin, Oliver Chaffee, H. C. Lee, C. H. Thorndyke, E. P. Ullman, Clinton O'Callahan, Gale Turnbull, F. C. Friesseke, Oscar Gieberich, Harold English and Myron C. Nutting. The guests include Alfred Maurer, W. J. Glackens, Kenneth Hayes Miller, Rockwell Kent, David Karfunkle, Jean Marchand and Roderic O'Connor.

\* \* \*

Rockwell Kent, abysmal poet-painter, held a great exhibition at the Wildenstein Galleries, and it gave the writers an opportunity. It is seldom that dramatic writing can be indulged in by the art critic. Mr. Kent made it possible. The artist heretofore had travelled to Alaska, to Newfoundland, to Tierra del Fuego to find the dramatic things that he liked. This time he went to Ireland, sojourning mainly in County Donegal.

Henry McBride in the *Sun* observes that to many among the young Rockwell Kent is "a sort of a hero, not only because, since the passing of George Bellows, he is without rival among our contemporary painters for dynamic force, but because he has hitherto insisted upon going to the northernmost

and southernmost points of the globe in search of rugged and forbidding subject for his brush. . . .

"When he went to Ireland to paint he did not have to forego any of his well-known tastes. He found there, or perhaps was drawn there by, the same immense vista with hill ranges melting into blue, the same nakedly rocky cliffs, the same spotlight darting from the clouds, and the same young ladies with arms upstretched, yearning for something unattainable on earth; or, at least in Ireland. And all these things he has painted with more force and certainty, believe, than ever before."

Helen Appleton Read in the *Brooklyn Eagle* said: "While the remote and lonely places of the earth have a distinct fascination for him, liberating him to a full expression of his poetic imagination, it is never the country as the native or nature lover sees it that he records on canvas, but an imaginative mystical version for which reality has merely acted as a stimulus to creation."

"The majority of the canvases are panoramic presentations of County Donegal—distant hills with long vistas of fields and marsh land, sometimes a glimpse of the sea and rocky coast, the only suggestion of

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human life being the occasional introduction of a solitary figure, a lonely thatched hut or a patchwork vista of fields under cultivation."

Margaret Breuning in the *Post* said: "It is as though he gave specific, objective existence to those unformulated ideas of adventure and the unknown that lurk in some abysmal depth of even the stay-at-home mind. He appears able to accomplish this principally by his power of design that unfolds the heavens like a scroll and encompasses mountains, valleys and the waste spaces of the earth in an incisive pattern. Although his color is apt to be monotonous and hard, it is made to serve his purpose in its sophisticated gradation of values. Each hill rises sharply from the other, the valley stretches its tremendous depth, the sky is infinitely removed from the flat expanse of plains—this strange world is as accurately and convincingly plotted for us as a road map."

Elisabeth Luther Cary in the *Times* was not quite so complimentary. "It is never the place itself," she says, "that interests Mr. Kent, but what he reads, say, between the lines of soaring jagged cliffs that drown their sombre shadows in bottomless gray seas. . . . 'Stark' is the typical word with which to epitomize the metaphysical melodramatics of Mr. Kent's symbolical paint patterns. Stilted, however, is the word this commentator prefers to use. For, despite Mr. Kent's indubitable talents, the ecstasy he sings in his paintings is forced, and it is derivatively literary."

\* \* \*

It was the appreciation of Americans and Europeans for Japanese prints and screens that awakened modern Japan to an evaluation of its artistic heritage and caused Japanese museums to be founded and Japanese collectors to go into the market and compete for the precious objects that were going abroad. The Brooklyn Museum opened a splendid Japanese room the other day, filled with a rich display, and the Japanese ambassador, Tseuneo Matsudaira, said in his address:

"There is a Japanese saying which literally means, 'The foot of the light-house is dark.' Books written by Occidental scholars on Japan and the splendid collections of our arts and crafts found in the museums and libraries of America and Europe forcibly brought home to us the truth of this saying. The high appreciation expressed by your scholars and connoisseurs has induced us to value more highly our own culture and its products. To the archaeologists and artists, critics and authors, historians and scientists of America and Europe we Japanese owe much for discovering for us what we have overlooked or neglected at a certain period. In a sense we had been sitting in the shadow at the foot of our own lighthouse."

\* \* \*

New York had a glimpse of real German post-war art in the heaviest sense when an exhibition of Max Beckmann's paintings was held at J. B. Neumann's New Art Circle. The *Times* in a column review said: "It is a selective mirror of life in post-war Central Europe. It is an art that could not issue from any other part of the world. His painting has its ubiquitous being in the hateful Berlin of 1926, an oppressive city given over to a moody worship of America's flashy, mechanistic ideals—as they appear to a dazzled Central Europe."

"Beckmann's art is typical of the topical

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aesthetic German fruition of those devastating doubts concerning the necessity of human life on this moth-like planet, sown by the war. It is an objective and representational art, minus sentiment, which reveals a community without direction; a community poised in the indecision of persuasive doubt as to the usefulness of human striving.

"The portrait of an old actress, painted quite objectively by Beckmann, is at once a symbol of the Germany that was and an introduction to the Germany that is—judging, to be sure, by its art. The old actress sits, purposelessly, waiting for nothing. It is the fact that she waits for nothing that makes her a creature of Herr Beckmann's world. You can see in her face, lined with the creases of many roles, that she has a past. But you realize that in the contemporary German world that past has no meaning, even to her, for it belongs to a world that might never have existed, so dead is it."

The *Sun*, more superficially, said that Beckmann "has a clear, intellectual perception of the necessary make-up of a picture, but his attitude toward life itself is hard, brutal and unamusing. . . . He is unquestionably a strong painter. The younger artists will make a point of seeing his work and will willingly admit it to be good. Those rarer birds, the collectors, will probably be slower."

\* \* \*

The Brooklyn *Eagle* congratulated Dunsen's for selecting Thelma Cudlip Grosvenor "as one of the four artists whom these galleries chose as representing talented Young America not as yet to have received public attention. Mrs. Grosvenor was at one time a successful black and white artist, her drawings being distinguished for their grasp of character and beauty of line. It is rarely that a successful illustrator can throw off the black and white point of view and become a painter, but Mrs. Grosvenor put herself under the guidance of Kenneth Hayes Miller, who has been the means of starting so many of the talented young American painters on the right road, and has emerged a painter in whom small vestige of the illustrator's point of view remains. The portraits and figure studies which she exhibits are characterized by an unusual linear pattern, fine draftsmanship and an always interesting point of view. In no case are they banal or merely modern."

The *Christian Science Monitor* said: "She manages her patterns with large effect, and achieves an interesting cool, grayish undercurrent to her chromatics." The *World*: "Her painting is studied, thoughtful and deliberate, and she makes no compromise with the happy accident. A carefully worked out line composition seems to be what interests her most. Color is made use of in these compositions; it dictates nothing, and is never the living motive of the work."

Mrs. Grosvenor's "Nude" in the Modernist section of the National Academy was reproduced in the last number of THE ART DIGEST.

\* \* \*

The New York critics were none too gracious to John Whorf, the young water colorist whom Boston seems to be grooming for fame. The *Times* called them "conventionally accomplished studies of the usual places in Europe," while the *Post* said: "Mr. Whorf seems to have gone into a sort of mass production of his water colors, not only in number, but size. There are too

many to appreciate the individual ones thoroughly, and there are more stacked on a chair to indicate that this is not all. Mr. Whorf is thoroughly at home in his medium, so that color, fluency, facility, are always apparent. But inspiration is uneven."

And the *Christian Science Monitor*, after referring to his "fluency" and his "large feeling for the medium and for well-balanced design," said this: "If he still clings fondly to the Sargentese formulæ for water coloring it will certainly do him no harm to follow in the footsteps of such a consummate master for a while longer, although he need not expect to be taken too seriously for such derivative painting. The few water colors of his that I noticed as not belonging definitely to either the Sargent or the Macknight schools appeared rather tame and uninspired, but he possesses

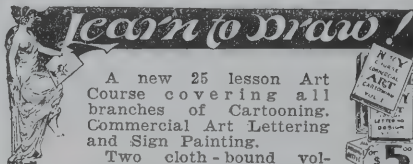
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so many fine qualities in his own right that I have no doubt he will be suddenly emerging one of these days a painter of real importance."

\* \* \*

"One of the debuts of the year that made immediate impression among a flood of first appearances was that of Simka Simkhovitch, at the galleries of Marie Sterner," said the *Post*. "He is a young Russian artist, who has an unusually rich palette and a decidedly personal way of using it. The long overmantel panel, 'Harvest,' is rich in golden browns, deep reds, pools of amber light through which the big rhythms of the figures with their harvest sheaves sweep, while the two nude figures in the foreground in their relaxation and oppositions of line contribute relief from the insistence of this big pattern."

The *Times* said Simkhovitch was "sensitively poetic, in the old-fashioned, lyrical sense. He achieves tapestry-like effects."

\* \* \*

Walter Pach, art writer and artist, held an exhibition of paintings, etchings and drawings at the Kraushaar Gallery. The *Post* said: "Mr. Pach appears to be shaking off some of the complexes that beset an artist who is also a critic of art and who must be more self-conscious and perturbed about performance than the artist who is solely a painter. His color, in particular, is much richer."

The *Christian Science Monitor* said: "Mr. Pach ranges about considerably in his painting, obviously in search of just the style and tempo in which to proceed. At one moment he is rather old-masterish and low in key, and at the next he indulges in a gayly colored, crudely manipulated bit of modernism. In his still life studies, he finds himself more clearly in line with what he has at heart."

#### Buckner's Gifts to Milwaukee

Samuel O. Buckner, president emeritus of the Milwaukee Art Institute, has added "Returning Home," by Frank T. Hutchens, and "October, Trepied, France," by Roy Brown, to the Samuel O. Buckner collection in that museum, bringing the number of paintings to forty. He has exchanged "The Rag Pickers," by George Luks, for a larger and better work by the same artist, "The Hobo Musicians."

#### Prints for Spring Weddings

Prints selected to meet individual requirements and submitted for selection. Suggestions: Wood-block of flowers, in color, by Margaret Patterson; stately architectural etchings by Arms, Roth, A. Hugh Fisher and others; ships by Wales or Drury. Other suggestions on request.

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One of these tapestry designers was Francois Boucher, the gayety and voluptuousness

of whose paintings caused him to be called "the Anacreon of painting."

The above tapestry, called "The Dance," reproduced by courtesy of Dubreuil, the auctioneer, is one of six that will figure in an auction in Paris on May 23. It is typical of the gay age of Louis XV, who said, "After me, the deluge!"

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

May—Painters and sculptors; etchings from Spain; Archipenko; 3d annual bookplate international.

### STENDAHL ART GALLERY—

May 9-23—A. H. Gilbert; Edgar Payne. May 23-June 4—Joseph Kleitsch; Guy Rose.

### AINSLIE GALLERIES (BARKER BROS.)—

May—Orrin White. June—Franz Bischoff.

### BILTMORE SALON—

May 9-28—Barse Miller. June 1-16—Santa Barbara Artists.

## Oakland, Cal.

### OAKLAND ART GALLERY—

May—Macdonald Wright; Morgan Russell. June—Paintings, Paul A. Schmitt; Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

May—Joseph Birren, C. H. Benjamin, John Christopher Smith, J. Stephen Ward.

### GRACE NICHOLSON'S GALLERIES—

May—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

### FINE ARTS GALLERY—

May—Art for children; San Diego students; paintings, Henrietta Shore.

June 10-Aug. 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco.

June—Monotypes, Theodore Morgan; Graphic Art of Diego Riviera.

## San Francisco, Cal.

### CALIFORNIA PALACE, LEGION OF HONOR

April 10-May 6—Paintings, Thomas Eakins; painting of California, Eugen Neuhaus.

### PAUL ELDER & CO.—

To May 7—Paintings, drawings, Allan G. Cram.

## Denver, Col.

### DENVER ART MUSEUM—

May—"Fifty Prints"; Braydon designs.

## Hartford, Conn.

### CURTIS H. MOYER—

May 4-6—Spring exhibition, Arts and Crafts Club.

May 6-16—Paintings, Mr. and Mrs. A. B. McCutcheon.

May 17-29—Paintings, Russell Cheney.

## Newark, Del.

### UNIVERSITY OF DELAWARE—

June 1-14—Contemporary paintings (A. F. A.).

## Washington, D. C.

### U. S. NATIONAL MUSEUM—

April 25-May 21—Lithographs, Bolton Brown.

### GORDON DUNTHORNE—

May—Etchings, water colors, Alfred Huttly.

## Athens, Ga.

### STATE NORMAL COLLEGE—

May 17-June 1—Etchings, prints (A. F. of A.).

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## Atlanta, Ga.

### HIGH MUSEUM OF ART—

April 24-May 7—Alfred Huttly. May 14-21—Local loan exhibition. May 28-June 12—Atlanta artists.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum. June 6-21—School of the Art Institute.

### CHICAGO GALLERIES ASSOCIATION—

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

### THURBER GALLERIES—

May—Paintings, Charles Lasar; portraits, R. W. Grafton.

## Urbana, Ill.

### UNIVERSITY OF ILLINOIS—

May 1-13—Paintings from Metropolitan Museum.

## Culver, Ind.

### CULVER MILITARY ACADEMY—

May 17-31—Paintings from Metropolitan Museum.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

May—Adams, Garber, Higgins, Scudder. June—Fort Wayne Art School exhibit.

## Greencastle, Ind.

### DE PAUW UNIVERSITY—

May 17-31—Contemporary paintings (A. F. of A.).

## Indianapolis, Ind.

### PETTIS GALLERY—

May 9-21—Glenn Cooper Henshaw. May 23-June 4—Hugh Poe. June 6-18—Commercial exhibit. June 20-July 2—F. Sherman Ray.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

May—Exhibition, Southern States Art League.

### ARTS AND CRAFTS CLUB—

April 17-May 7—Maurice Braun. May 8-28—Exhibition, Benjamin prize. May 29-June 18—Exhibition by members.

## Portland, Me.

### SWEAT MEMORIAL MUSEUM—

April 15-May 15—Annual exhibition, oils, water colors, pastels. June—Loaned exhibition.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

April 16-May 12—Fifty prints of the year. May 3-29—Bellows memorial exhibition. May 14-June 5—Fifty books and Printing for Commerce.

### PURNELL GALLERIES—

May 11-18—Old English silver and Sheffield.

## Boston, Mass.

### BOSTON ART CLUB—

April 27 to Nov. 1—Exhibition, artist members.

### GUILD OF BOSTON ARTISTS—

May 4-31—General spring exhibition.

### VOSE GALLERIES—

April 25-May 7—Paintings of Monadnock. May 9-21—Wm. Baxter Closson memorial.

### GOODSPEEDS BOOK SHOP—

April 25-May 7—Modern English, French and American etchings.

### 40 JOY STREET GALLERY—

To May 15—Provincetown painters. After May 15—Modern stagecraft.

## Hingham Centre, Mass.

### THE PRINT CORNER—

May—Block prints in color by Walter J. Phillips; etchings, John Winkler.

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

April-May—Group of American paintings.

### ARTISTS GUILD—

May 7-21—Spring exhibition by members.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

To May 15—Early Flemish and Dutch paintings.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

April 23-May 30—Annual exhibition American art.

### JOHN HANNA GALLERY—

May 6-31—Henry R. Poore.

## East Lansing, Mich.

### MICHIGAN STATE COLLEGE—

May 1-13—Contemporary paintings (A. F. of A.).

## Grand Rapids, Mich.

### GRAND RAPIDS ART GALLERY—

May—Selected pictures from Hoosier Salons. Grand Rapids Arts Club. June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

### HACKLEY GALLERY OF FINE ARTS—

May—Paintings, Tunis Ponsen; Chicago etchers. June—Paintings, Gustave Cimiotti. July-Sept.—Permanent collection.

## Kansas City, Mo.

### ART INSTITUTE—

May—Annual exhibition, Kansas City Society of Artists.

## St. Louis, Mo.

### CITY ART MUSEUM—

May—Exhibition of coins; Cornelius and Jessie Arms Botke; portrait busts, Charles Grafty. June—Paintings by "Two by Four Society"; Cornelius and Jessie Arms Botke.

### NEWHOUSE GALLERIES—

April 25-May 25—Shurtleff memorial exhibition.

## Omaha, Neb.

### ART INSTITUTE OF OMAHA—

May—Camera Club; art students. June—Contemporary Modern Paintings.

## Montclair, N. J.

### MONTCLAIR ART MUSEUM—

May—American Painters and Sculptors.

## Newark, N. J.

June—J. Ackerman Coles bequest.

## Brooklyn, N. Y.

### BROOKLYN MUSEUM—

April 22-June 1—Group of American painters of Paris.

May 4-31—Exhibition of photography.

### PRATT INSTITUTE—

May 18-June 11—Alumni exhibition.

### NEIGHBORHOOD CLUB (104 Clark St.)—

April 20-May 9—Leon Debo. May 11-31—Exhibit by Brooklyn "Little Theatres."

## Buffalo, N. Y.

### ALBRIGHT ART GALLERY—

April 24-June 19—Selected American paintings.

## Elmira, N. Y.

### ARNOT ART GALLERY—

May—Reproductions of great masters. June—Work of Viennese children.

## New Rochelle, N. Y.

### PUBLIC LIBRARY—

April 26-May 21—Paintings by American artists.

## New York, N. Y.

### METROPOLITAN MUSEUM OF ART—

To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton

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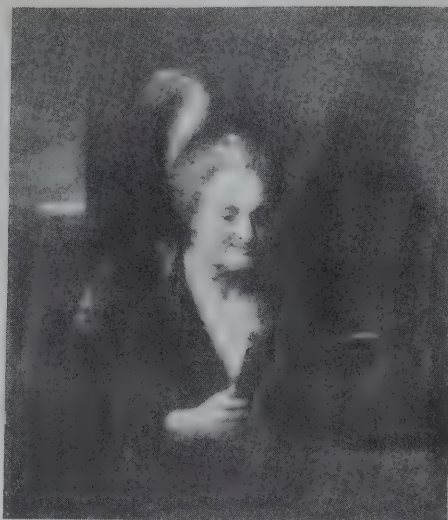
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## A Bol "Rembrandt"



"Rembrandt's Mother," by Ferdinand Bol.

A whole volume could be written on the circumstance of this "Portrait of Rembrandt's Mother" being in St. Louis, in the possession of Max Safron of the St. Louis Art Galleries. It used to be a "Rembrandt," and was brought to this country by A. T. Blakeslee.

There has never been any question about the portrait being that of Rembrandt's mother. Research now reveals that it was painted in Rembrandt's studio by the master's greatest pupil, Ferdinand Bol. Inquiry into the provenance of the picture shows that it was sold as a Ferdinand Bol in Amsterdam in 1890.

During a long period of years every genuinely old picture in the Rembrandt technique was called a Rembrandt. The great Dutch master was denied a "school." But, as a matter of fact, he had at least a score of pupils who painted in his manner. Even the sophisticated, giving a glance at the picture herewith reproduced, would exclaim, "Rembrandt!"

## Art for Prisons

An experiment concerning the effect of beautiful paintings on prisoners is being conducted by Corona Mundi, International Art Center, at Sing Sing, with the co-operation of Warden Lawes. A collection of old masters has been hung, and this will be followed by a collection of modern works.

"It has already been proved that color has a marked effect upon the psychology of individuals, and it is felt that far greater psychological reactions may be obtained through the creations of great artists which combine such harmonies of line, color and spiritual import. It is hoped that the beauty of the works and their subject matter will have a stimulating effect on the prisoners, one which may be potent and subtle, coming through a means which cannot be resented by the prisoners themselves," says the announcement of Corona Mundi.

If the plan proves salutary, it is hoped to extend it to other prisons.

## John Frazer Is Dead

John Frazer, partner in the firm of J. J. Gillespie & Co., art dealers, of Pittsburgh, died on April 11. He was greatly beloved in art circles. "Artists, patrons and dealers have lost a great friend," was the comment of F. Newlin Price, of the Ferargil Galleries, New York.

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# The ART DIGEST

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Number 14

## Dayton's \$1,000,000 Museum to Be a Cloistered Farnese Villa



THE LIBRARY OF THE

MAY 25 1927

UNIVERSITY OF ILLINOIS

Architect's Preliminary Sketch of the New \$1,000,000 Building for the Dayton Art Institute.

### Rodin Museum

Philadelphia is to have a Rodin Museum, occupying a beautiful building on the Parkway, and containing a collection of the works of the great French sculptor second only to that in the Rodin Museum in Paris, which he bequeathed to the French nation. Philadelphia's Rodin Museum is likewise bequest, having been provided for in the will of the late Jules E. Mastbaum, theatre magnate. Construction will begin almost immediately, the widow and the executors being anxious to carry out the collector's wishes.

Mr. Mastbaum was an enthusiast on Rodin, and his assemblage of sculptures, studies and drawings was the greatest in private hands. The museum will aid materially in the development of Philadelphia as a great art center, an ambition which Philadelphians are beginning to express among themselves.

It is proposed to erect a statue in Philadelphia to the memory of Mr. Mastbaum, and the *Record* suggests that instead of placing it in the City Hall plaza, as some have proposed, it be erected on the grounds of the Rodin Museum. "The memorial should not be separated from the enterprise which Mr. Mastbaum created," the paper says.

### "Bondage of the Commonplace"

"No city is great unless it rests the eye, feeds the intellect and leads its people out of the bondage of the commonplace."

—George W. Stevens.

### Ringling's Art

The name of John Ringling, circus millionaire, appeared in the newspapers the other day as the buyer of an old master at an auction sale in New York, which led a feature writer on the *World* to prepare a story headed "Rare Masterpieces of Art Fill New Florida Home of John Ringling." According to this article, the showman possesses 700 old masters, the fruit of twenty-five years of collecting, "some of them rare and some not quite so famous." Some of them are hanging in his Fifth avenue home, others in his home on the Hudson, some are in storage and some of the best have been placed in his newest home, Ca d'Zan, a "Venetian palace" erected on Sarasota Bay, in Florida. Among these is a portrait of Mary Ann of Austria, by Velasquez, whose loss to England has caused comment in the London papers.

One of the features of this "palace" is a great chamber which Mr. Ringling calls a "play room," a place for relaxation. The decorations are by Willy Pogany, who has depicted on the walls a Venetian carnival scene. As with art patrons of old, the painter has introduced portraits of the owner and his wife, the former appearing as a troubadour. Mr. Pogany also has put himself in the scene.

Mr. Ringling is given credit by the feature writer as owning pictures by Raphael, Luini, Titian, Tiepolo, Hobbema, Rubens and Moroni.

Plans have been made public for the new \$1,000,000 building of the Dayton Art Institute which, as announced in the last number of *THE ART DIGEST*, is to be the gift of Mrs. H. G. Carnell. The architect, Edward B. Green, of Buffalo, whose first sketch is herewith reproduced, has designed a structure that will unite beauty with usefulness and that will make an ideal museum as well as a home for the art school. He has taken advantage of a splendid location, fronting the Miami River but standing high above it, and the result will be a remarkable landmark.

In a letter to *THE ART DIGEST* the architect said: "It is the most wonderful site for a museum in the country, possibly with the exception of the California Palace of the Legion of Honor, which is at the Golden Gate."

Fronting eastward on two beautiful avenues—Riverview and Forest—which meet in front of it at a gentle angle, the building will spread out with wings paralleling each and a most imposing entrance in the center; then the tip of each wing will bend backward with a smaller wing. A central portion will reach directly backward from the entrance, and be used as an auditorium. Generally speaking, the model was the sixteenth century Villa Farnese, located forty miles north of Rome, and which, built on a like irregular piece of elevated ground, is also a structure with five faces.

The fact that it will occupy ground forty feet higher than the street gave the architect a chance to plan a most beautiful approach. Wide low steps with large landing areas will provide easy access to the upper



levels and give opportunity for development of picturesque planting, statuary and fountains, as part of the entire design.

The building will be of two stories, but the rear of the wings and the central portion, taking advantage of the rise in the ground, will be entered directly from the park behind.

Entrance to the ground floor will bring the visitor into an open foyer, with the entrance to the auditorium and the stairs to the main floor directly ahead. The auditorium will seat approximately 600 people, with a platform arranged for symphony concerts, amateur plays and motion pictures. The wings immediately to the right and left of the entrance foyer will be devoted to the use of the art school, and the remainder of the ground floor is to be used for storage, work rooms, library, etc.

The stairway leading from the ground floor foyer will bring one to the court of sculpture on the main floor, directly over the foyer. This court may also be entered through the cloisters and gardens at the upper level, from the west.

The wing to the left will be arranged in a manner similar to the living quarters in an old Italian palace. An Italian Renaissance room will feature not only Italian pictures and sculpture, but will contain interesting pieces of furniture and objects of art. A French room will be furnished in one of the French periods, a Chinese room will follow a similar plan and other rooms will be developed from different periods of art throughout the ages.

It is proposed that the wing to the north be developed in one large room for temporary and traveling exhibits.

One of the unique and original features will be the cloisters, which will make the museum one of the most distinctive in the country. The spaces between the two side wings and the central feature will be developed with a cloister treatment. Entrance to the main floor will be through these cloisters. They will provide open exhibit spaces where many beautiful objects of art, of a permanent nature, may be arranged. Open spaces between them will be planted with flowers, hedges and evergreens, so that even in the winter they will provide an inviting appearance. In the summer they will be a haven of rest.

It is intended to develop the cloisters on one side in a Renaissance character, and those on the other in Gothic design.

## New Boston Gallery

The Boston art firm of Doll & Richards is to have a fine new home at 138 Newbury street, not far from its old quarters at 71 Newbury street. A four-story building has been purchased and is being remodeled under the direction of the architect, William T. Aldrich. A classical front has been designed. Besides a great room for special exhibitions, there will be a special water color gallery. The two upper floors will be converted into studios for artists.

The firm was established in 1839, being started as a mirror business.

## Art for the Wild Ones

Elizabeth M. Fulda, a New York artist, has been commissioned to add verisimilitude to the outdoor cages of the lion house at the Bronx Zoo. Against the wall she is painting jungle backgrounds, and will provide a whole set, from the cage of the lion dean at one end to that of the Bengal tiger at the other.

## "Elginisme"

The word *elginisme* is coming to be much used in France. For its definition we may go to M. Henri Auriol, the deputy whose proposed law forbidding the sale of works of art to foreigners was referred to in a recent issue of THE ART DIGEST.

M. Auriol is quoted by M. Marcel Sauvage in *Comoedia* as saying: "*Elginisme* is the breaking up of buildings belonging to private owners," and he adds: "That word was chosen in memory of Lord Elgin, who tore off the sculptures of the Parthenon to shut them up in the fogs of London, in the distant obscurity of a museum." And M. Sauvage remarks: "Following that definition and that neologism which stamps severely the Anglo-Saxon amateur collectors of souvenirs, M. Auriol cites numerous examples: towers, turrets, dormer windows, pillars, pilasters, gateways, chapels or even entire cloisters which have been cut up and transported."

M. Sauvage, still relying on M. Auriol, traces the history of legislation against this "plague," from the fruitless campaign conducted by Victor Hugo in the *Revue des Deux Mondes* in 1825, the tentative and inadequate law of 1887, the stronger but unenforced law of 1913, to the present bill, which has this as its underlying principle: "The owner of an artistic monument has the right of use but no longer that of destruction."

While M. Auriol's measure was being considered in the Chamber of Deputies, the French Senate passed a bill introduced by M. Chastenot, supplementing the law of 1913; its chief provision is as follows: "When a building (or fixed property) has been divided or cut up in violation of the present law, the Minister of Fine Arts shall have those detached parts sought after, wherever they may be, and shall order them put back in place under the supervision of the Ministry and at the expense of the culpable sellers and buyers taken jointly and severally."

In recent weeks various Paris journals have described either the measures against *elginisme* or recent examples of it. *Le Temps* lists about ten cases of *elginisme*, and Mr. Boyer d'Agen, in *Comoedia*, which has been especially energetic in the campaign, laments: "At the hour when you read these lines, the Chateau-Rouge de Salviac will be reaching a port of the United States, where, with its arched gateways and its double windows with mullions, it will constitute the residence, no longer cardinalic but rather petrolific, of some trust magnate. . . . The vandalism of yesterday is the *elginisme* of today, and the barrenness which the barbarians of former times caused in passing over the monuments of Rome finds its repetition in that which the Americans of today bring about in Europe."

However, in *Le Figaro*, M. André Hallays, without directly touching on the subject of *elginisme*, notes that the artistic treasures of France, particularly in the field of architecture, has suffered greatly from the ignorance, thoughtlessness or selfishness of native politicians.

## Sir Duncan Rhind Dead

Sir (Thomas) Duncan Rhind, architect and etcher, and brother of J. Massey Rhind, well known Scottish-American sculptor, is dead in England. He rendered distinguished service in the World War and was knighted in 1919.

## Hogue Sees Groll

The recent exhibition by Albert L. Groll at the Stendahl Galleries in Los Angeles caused Fred Hogue, distinguished editorial writer of the *Times*, to analyze the charm of the desert and to chide Southern California for what he thinks has been its neglect of American painting.

"In twenty-three years that Albert Groll has painted in the West he is giving his first exhibition in Los Angeles, although he has averaged three exhibitions a year in the East," says the writer. "He confessed to me that he has shared the opinion, grounded, alas, in part in fact, that the people with money in Southern California are more interested in real estate than in art."

Prior to three or four years ago nine of ten paintings purchased by residents of Los Angeles were of foreign subjects by foreign artists. Recently there have been evidences of an awakening to the beauty and the glory that are our own."

On the subject of the desert and its fascination, Mr. Hogue writes:

"What is the lure, the charm of the great American Desert? What is the enchantment, the mystery that causes great writers, painters and poets to visit it season after season, making each sojourn longer than the last, until they finally come to spend the greater part of each year there? What is it that binds hearts and imaginations in fetters of invisible steel? This mystery has puzzled me for more than thirty-five years, when I saw these deserts first. Slowly I am coming to a solution, one that I owe to the desert painters. It is not the sand, the rocks, the sage, the cactus, for they are as fixed in their uniformity as the planets; it is the panorama of the sky, the wonderful tapestries that are stretched across the vault of the heavens, whose colors and shades are reflected in the wild wastes below."

"Albert Groll is the premier painter of the desert skies. They occupy at least three-quarters of his canvases. They are colored tapestries of the heavens, where the clouds float in an atmosphere of a transparency that discloses the genius and the popularity of the artist."

"Blue is the color of distance and likewise of mystery, of the intangible; and when the yellow sunlight penetrates the blue atmosphere it blends into green, purple and gold. . . . The clouds, high and fleecy as an angel's wing, float across his canvases just as they drift across the desert sky; and their colors are reflected on the desert sands as in the mirror of the sea. The sky dominates everywhere; and as I gaze on the clouds that idle by I have a subconscious sensation of floating with them and looking down on the landscape below. There is an elevation about them that awakens an exaltation of the spirit. One is lifted up, as on the rising wings of the morning or the drooping pinions of eventide."

"But there is an equal glory in the landscape, in the blue sage, motionless, eternal. One hears murmur in it the voices of the silence."

## A Modern Orchard

Oh! the tragedy  
Of pruning souls  
To a common height  
That the fruit  
May be reached  
Without straining.

—David O'Neil in "A Cabinet of Jade."



## Eclecticism of Salon des Tuileries Provides Theme for Critics

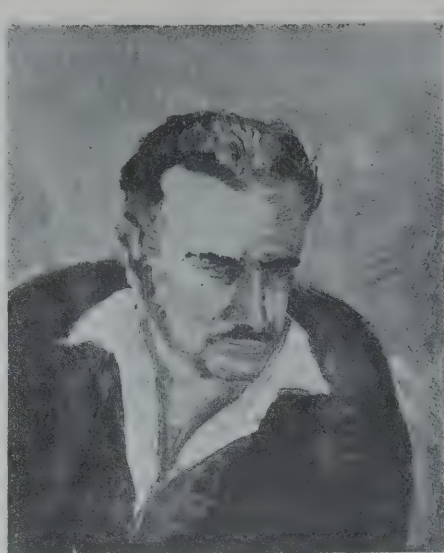
The fifth Salon des Tuileries, in Paris, which is being held in the Palais de Bois, near the porte Maillot (for the last time there, since that unsightly but interiorly suitable structure is to be moved elsewhere), lies in a sort of no-man's-land of criticism. Its exhibitors are chosen by "invitation," rather than by a jury, as with the Salon proper, or by one's own initiative, as with the Independents. The resulting exhibition, in which more than 650 artists show their works, gets hit from both sides, or rather from all sides.

*Le Matin* genially remarks: "Not the least interest in this Salon consists in the broad eclecticism which the committee has shown by its choices, and it is not without right that it claims to be the most complete exhibition of all the tendencies of contemporary art." However, it is just that "eclecticism" which annoys M. Maximilian Gauthier, in *Partisans*: "The Salon des Tuileries is a manifestation of eclecticism and not a selection. Eclecticism is the method of those who try to blend the different systems of their predecessors or their contemporaries, choosing the opinions which seem to them to come nearest to the truth in order to form a body of doctrine. Selection, on the other hand, always involves a question of life or death; it cuts away and strikes down. . . . A Salon where M. Prinnet is received with Henri Matisse is an eclectic Salon. One leads the dear public astray by speaking of selection."

A similar attack from another angle is made by M. Rene Chavance, in *La Liberte*: "We were threatened with it last year, but this time the evil deed is done. The organizers of this Salon, who showed at the beginning the praiseworthy aim of resisting the invasion of mediocre artists, have let themselves be flooded. The system of invitations has given the opposite result to that which was expected. One invites the friend of so-and-so that the latter will not oppose the invitation of one's own friend. Thus everybody is invited. There are 2,639 exhibits. For a selection that is a great deal."

Many of the mediocre exhibitors, says M. Thiebault-Sisson, in *Le Temps*, simply don't know their trade. "It is hard to understand how a society of which the principle consists in enlarging itself only by invitation takes into itself these crowds of illiterates come from the distant Russian steppes, the limits of Poland or the plains of Hungary or Rumania. Nor does one understand the annoying spirit of courtesy which leads too many heads of studios to insist on the adoption of the works of certain of their pupils who, it is evident, will never be artists. And that constitutes for the society a dead weight which will make each year of its existence more burdensome if it is allowed to take root."

Not only are there too many of the wrong but too few of the right ones. The abstentions, a "feature" of any Salon, are listed for this one by M. Louis Vauxcelles, in *Excelsior*: "Dufresne is not exhibiting. Nor is he the only one. Why does not Bonnard, who sent a masterpiece to the Independents, condescend to support by his collaboration his comrades of the Palais de Bois? And Rouault, Roussel, Braque, Derain? (I do not speak of Vuillard, who never exhibits in any salon.) And Bouche, Segonzac, Luc-Albert Moreau, Dufy, Chagall, Puy, Marquet, Dufrenoy, Manguin, Boussingault, Leopold Levy, Marie Lau-



"Andre Dunoyer de Segonzac," by Andre Villeboeuf, in the Salon des Tuileries.

rencin, Louise Hercieu, Pascin, Marchand, Quizet, Lotiron, Fraye? And Lenoble, Decoeur, Monod-Herzen, Dejean?"

However, he adds: "Such as it is, the Salon presents a good appearance and altogether is quite interesting. Its success is certain."

For there is a positive side to the picture, and when we follow the critics (sometimes a bit breathlessly) around the dusty earth-floored rooms of the Palais de Bois, we find that individual artists and works of art draw commendation more frequently than some of the prefaces would lead us to expect. As to the general positive characteristics, M. Maurice Raynal, in *L'Intransigeant*, says: "If one excepts the tendency of the artists who remain faithful to the tradition of their time and that of those who attempt merely to do over the work of others, the general fashion remains in that romanticism which the commotions of our time entirely justify. But this romanticism shows no new motive; it is the romanticism of 1820."

Much the same opinion, differently expressed, is that of M. Andre Warnod, in *Comoedia*: "The general tone of the Salon is a tribute to direct painting, without complication or deformation."

The president, Albert Besnard, receives more or less enthusiastic tributes on all sides. M. Thiebault-Sisson observes: "I heard, in the Palais de Bois, all the young men express their astonishment at the vitality, the freshness and the sensitiveness of Albert Besnard in the five compositions which he exhibits, and I am delighted to see them so fully in agreement with me. His nudes have always been designed and modeled with as much rigor as suppleness, in a formula which draws from Impressionism its use of large luminous spots of color skillfully divided to accentuate still more the reliefs and to vary the effects of a color of which the elements are rose, lilac and pearl white, aided sometimes by reds, sometimes by beautiful blacks. To these masterly qualities he has added in the last two years atmospheric studies which assist greatly in varying the aspects of the form and in increasing the interest."

Of Aman-Jean, one of the society's vice-presidents, the same critic says: "His formula has always been frankly decorative,

and his bluish color-schemes have less of reality than of poetry and dreams. Their attraction continues, but one may wish that the artist would a little more frequently touch up his slightly heavy harmonies with a brighter tone."

Other critics, other artists. M. Arsene Alexandre, in *Le Figaro*: "M. Othon Friesz and M. Andre Lhote, as their exhibits once more indicate, are classic, yet either deny it or are ignorant of it. They should be frankly classic. When the first condenses his style and the second gives up the little surfaces to which he confines himself, both they and we will be the gainers."

And M. Louis Vauxcelles, in *La Volonte*: "The collection of Kisling is remarkable. Through persistence, courage and talent, Kisling, still young, has attained his mastery. The keen observation shown in his strange feminine faces, the unexpected harmonies, the quality of line, the silky suppleness of the fabrics, are happy surprises for the spectator." Of a better known artist, the same writer, in *Excelsior*, says: "Matisse has an amazing keenness of vision and is a colorist of charming sensitiveness—that one knows. Well, his exhibits this year are frankly detestable. That art, up until now so bright, fresh and transparent, has become heavy and opaque. Such mistakes, in a Matisse, are confounding."

M. Robert Rey, in *Le Crapeauillot*: "Utrillo, up to his best form, shows two churches of a solid architecture, which yet constitute living embroideries."

There are many other names that might be mentioned: Valadon, Laprade, Vlaminck, Flandrin, Guerin, Villeboeuf, Waroquier, Thomson, Alix, Pavory, Ottmann, J. E. Blanche, Denier, Chabas—to take a few at random.

As to the sculpture, M. Vauxcelles suggests, in *Excelsior*: "It may be that the section of sculpture is superior to that of painting. Are the sculptors better critics than the men of the brush? It may be. Selection among them is more severe. There are, grouped in the centres of the various halls, fifteen or so works, in stone, plaster or bronze, of great interest, by: Despiau, Drivier, Arnold, the charming retrospective of the lamented Fernand David, Matteo Hernandez, Pompon, Wlerick, Chana Orloff, Gimond, Guenot and his noble 'Homage to Joachim Gasquet,' Lasserre, Mme. Debayer, without forgetting those two pillars of monumental sculpture, Bourdelle and Joseph Bernard."

The work by Bourdelle is described by M. Chavance: "M. Bourdelle has sung the praise of Polish defence and its great poet Adam Mickiewicz. Near the top of a column, of which the capital supports a statue of the poet, pilgrim of independence, enveloped in a long cloak and seeming to advance in a march of inspiration, there rushes a Victory brandishing a sword. That part gives only an imperfect idea of the proportions of the ensemble, but the Victory is treated with a magnificent fire in the broad manner in which M. Bourdelle excels."

As for the conclusion of the whole matter, let M. Paul Fierens, in the *Journal des Debats*, have the summing-up: "Here disappointments, there promises. Fewer canvases than in other Salons, but one wishes to sweep away two-thirds of them. A good average, nevertheless. A better appearance than at the Independents. More life than at the Salon d'Automne. A success."



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## Patrons

On pages 10 and 11 is printed the list of THE ART DIGEST's patrons for 1927—those who responded to the appeal for additional capital to be used in promoting the magazine's circulation, and became long-term subscribers.

Hundreds responded and thereby joined in THE ART DIGEST's work of developing art understanding and art appreciation in America.

The editor is deeply grateful for this evidence of appreciation of the policies and ideals of the magazine.

Summer is at hand, with its inactivity in the realm of art. THE ART DIGEST practically has passed its first year. Two or three years' work has been done in one. Judging by the expressions of its readers, the publication has become indispensable to thousands of persons.

Next Fall the magazine will enter on another year of growth. Loyal to its ideals, and with the help of its readers, it expects by the New Year to be able to print on its first page these words: LARGEST CIRCULATION OF ANY ART PERIODICAL IN THE WORLD.

## Monthly

With this issue THE ART DIGEST becomes a monthly publication for the summer. One issue only will appear in each of the four months of June, July, August and September. In October it will resume as a semi-monthly.

## Women Artists' Officers

At the annual meeting of the New York Society of Women Artists, Sonia Gordon Brown was elected president; Marjorie Organ, vice president; Elizabeth Grandin, treasurer; Lucy L'Engle, corresponding secretary, and Margaret Huntington, recording secretary.

## Mrs. Conkling Heads Association

The National Association of Women Painters and Sculptors has elected Mrs. Mabel Conkling president; Elizabeth Cady Stanton, corresponding secretary; Clara Stroud, recording secretary, and Edith Penman, treasurer.

## Flemish Masterpiece Comes to America



"Carthusian Monk as a Saint," by Petrus Christus.

Another painting by Petrus Christus, who is even more rare than Vermeer, has come to America, a "Carthusian Monk as a Saint," and has been sold by M. Knoedler & Co. to Jules Bache, of New York, for a price reported to be in the neighborhood of \$125,000. Of 23 examples by Petrus Chris-

tus known to exist, four are now in the United States, the other three being the "Deposition" in the Metropolitan Museum, the "Nativity" in the Goldman collection and the "Legend of St. Eloy" in the Lehman collection. There are 50 Vermeers known to the experts.

Mr. Bache's picture is only 8 by 11½ inches. It was shown early this year in the great exhibition of Flemish art in London. Sir Martin Conway wrote of it: "The head is modeled in great detail, especially about the brow; the expression is sly. The man might be on the verge of smiling, but remains mightily observant. The body is enclosed in the robe of his order, massively blocked out as a good designer of wood-sculpture would have designed it. The handling of the light is admirable." The light tan of the robe against a warm red background produces a beautiful contrast.

Petrus Christus was born at Baerle, in North Brabant, about 1400. He was the son of a maker of crucifixes, in this way deriving his name. He lived in Bruges many years and died there after apparently spending some time in various parts of Italy, where, according to Sir Martin Conway, "we have reason to believe . . . Christus taught Antonello da Messina the van Eyck method." The question as to who was the master of Christus must remain open to controversy, although it seems easy to think of him as a pupil, perhaps the greatest, of van Eyck.

## Royal Academy

Mrs. Dod Procter, whose "The Back Bedroom" was a feature of the last Carnegie International and was reproduced on the first page of Volume I, Number 1, of THE ART DIGEST, seems to have carried off the honors at the 159th exhibition of the Royal Academy in London. It won the highest praise of the critics and was actually bought by one newspaper—the *Daily Mail*—for presentation to the National Gallery. It represents a young girl, half-draped, reclining on a couch, and belong to what the Germans call the school of the *Neue Sachlichkeit* (New Objectivity), the third dimension being so accentuated that the figure has a sculptured effect. It is called "Morning."

The London *Times* critic says it "is the most considerable work of art in the whole Academy" and asserts that it has "an intellectual as well as a sensuous appeal. It is, essentially, a sculptural composition, with color reduced to its proper function in enhancing the formal effect—as the Florentines used color. Flesh is sufficiently distinguished from drapery, but in both instances imitation is abandoned for an interplay of silvery tones, pinkish and bluish, and the textures of nature, when observed, are translated into the unity of pigment. In form, color and surface quality the picture is perfectly consistent."

For strictly academic painting, the critic says "The River Mill" by Arnesby Brown, with its "silvery tonality and exquisitely considered later relations of mill, clouds, boat-sail, and turn of path, is perhaps as good an example in landscape as there is in the exhibition," and "the most satisfying figure composition" is the portrait of "Mrs. Henry Mond," by Glyn Philpot.

This writer described last year's Academy as "elderly" in its general effect, but he calls this "distinctly young," which he at-

tributes to selection and arrangement, "and this means that the improvement is from within the fold, which, in the case of an established institution with command of the avenues to the public, is on the whole more encouraging than evidence of improvement in the submitted material would be." And yet there are 253 more works than last year.

With evident reluctance this critic speaks disparagingly of the two royal portraits, "H. M. The King," by Sir Arthur S. Cope, and "H. M. The Queen," by Mr. Richard Jack. "Neither of them is very effectual pictorially," he says, "but in looking at them and considering the just requirements it is quite easy to understand why this kind of royal portrait is preferred. The requirements, with our tradition, are modesty in the representation of the human being and dignity as regards the office, and until we get some genius who can reconcile them, without loss, with decorative splendor it is better that it should be sacrificed. Departures from this rule in our time have not been fortunate."

## \$36,000 for Small Degas

At the dispersal of the Sir James Murray collection at Christie's, in London, a small picture by Degas, "Les Deux Danseuses," for which, says the London *Times*, the artist would gladly have taken \$100 or so, went to M. Knoedler & Co. for \$36,000, or approximately double the price the collector paid for it. On the other hand, Daumier's "Le Wagon de Troisième Classe"—of which there is another version in the Louvre—brought only \$35,000, or less than its cost to the owner. A small Sargent, "Padre Albera," brought \$18,000, and a Segantini, "An Idyl," went to the Art Gallery at Aberdeen, for \$17,000.

The 103 paintings and drawings realized \$340,000.



## Painted on Sunday

This is the story of how a bright sunshiny Sunday inspired an artist to work, how he dipped his brush in pigment on the Lord's Day, how he got arrested for breaking a blue law and was fined in police court, how a liberal minded portion of the population took up his fight and is now insisting on a retrial by jury with Clarence Darrow in charge of the defense, with the result that a whole state is agitated and the newspapers printing columns about it.

The city is Baltimore and the blue laws are Maryland's. The artist is Jules Askin, a young man who, having attended the Pennsylvania Academy of Fine Arts and the Art Students League of New York, recently was commissioned to decorate a Baltimore restaurant. Pressed for time, he painted assiduously on the last two days of April, despite the fact they were rainy and gloomy. On Sunday, May 1, the clouds rolled away, and Askin bethought himself that maybe he had used colors too somber on a figure of "Ole King Cole." He betook himself to the deserted restaurant, and sure enough the hues needed brightening. He seized his brush, and was adding some crimson to "Ole King Cole's" shoe when—

A policeman, passing by, looked through the uncurtained door, entered and arrested him. Next day he was fined \$6.45.

The Association Opposed to Blue Laws was pleased. It had intended to have a theatre open on Sunday to provide a test, but here was a case at hand. Dr. Joseph A. Themper, the president, was elated. "Who ever heard of arresting an artist for painting on Sunday?" he said. "What if he was getting paid for painting the picture? Suppose an author has an idea for a story on Sunday. Must he wait until Monday before he puts it on paper? And yet he will be paid for his story."

The Baltimore *Evening Sun* in an editorial asserts the people are against the blue laws, but despairs because "it is almost true that Americans never repeal a law, no matter how idiotic." Maryland's vexatious prohibitory statutes were taken bodily, it says, from the Virginia code. Enacted for the benefit of the Established Church, they are frankly religious laws, but when the church was disestablished they were not repealed.

## Cassidy in Boston

Gerald Cassidy has held an exhibition of his Arabian and American Indian subjects in Boston, at the Casson Galleries, and Harley Perkins in the *Transcript* said:

"His draughtsmanship is facile, successfully encompassing the externals of whatever subject is undertaken, though there is little evidence of grappling with the sterner problems of construction. That he is a thoroughly sophisticated painter will probably in no whit lessen his popularity with the general public. His work will no doubt be accepted with marks of appreciation as readily understandable. Indeed, the present exhibition is enthusiastically prefaced by Florent Fels.

"Mr. Cassidy has taken life as he found it, awaited the interesting moment and most effective arrangement."

## Hackett Bust for College

George Fite Waters, an American sculptor residing in Paris, has designed a bust of the late James K. Hackett, which the actor's widow has donated to the College of the City of New York.

## Sterne's "New England Settlers" Accepted



"The New England Settlers," by Maurice Sterne.

Maurice Sterne, whose model for the "Pioneer Woman" in the E. W. Marland contest is so good that it stands near the foot of the list in the "popular" vote in each city in which the ten models are exhibited, has at least won another sort of "pioneer" contest. His model has been accepted for the Rogers Kennedy Memorial to the New England Settlers, to be erected at Worcester, Mass. Mrs. Rogers Kennedy left a fund of \$85,000 for the erection of this monument, which will be 26 feet in height with a 130-foot bas relief depicting the beginning of New England trades and industries. The model is now on exhibition at the Reinhardt Galleries, New York, in the same room where the ten models of Oklahoma's "Pioneer Woman" were first shown.

Mr. Sterne is one of the most individual of American artists and belongs to no school. Even his studio is remote, in an Italian hill town. Recently he was quoted as saying: "Modern artists are too cerebral. They play around the idea, externally, instead of drawing it from their innermost selves."

Again he is quoted: "There are two groups—the division can be seen in its most exaggerated form in Italy—those that are slaves to tradition, and paint precisely in the Mantegna or Rembrandt manner, and, then, the Futurists, violent in their reaction to the other. . . . After all, maybe it is not an age that is conducive to art. There is not the fluency of life for the artist that makes him see material in every experience, no matter how remote from the studio."

## In the South

The seventh annual convention of the Southern States Art League, at Charleston, S. C., re-elected Ellsworth Woodward, of New Orleans, president for a third term and Miss Ethel Hutson, of New Orleans, secretary-treasurer. The convention and annual exhibition next year will be held at Nashville, Tenn., in that city's Parthenon. A total membership of 471 was reported. In his opening address Mr. Woodward said:

"In seven years this body has accomplished an important work. It is now an honor to belong to it. We look for it to develop leadership in many communities, and to create an atmosphere of encouragement to the young artist, and make it possible for Southern artists to interpret the spirit and tradition of the South, and bring this section back to the pre-eminence in culture it once held."

The annual exhibition, held at the Gibbs Memorial Gallery, comprised 191 paintings, drawings and prints selected from about 600 submitted. The League's prize for the best

painting of a Southern subject was not awarded, as the jury, headed by William P. Silva, of Carmel, Cal., found no eligible picture of sufficiently outstanding merit. Other prizes were awarded to Martha Simkins, Anna Heyward Taylor, Christopher Murphy, Jr., Marjorie H. Collison, Catharine Carter Critcher.

## An "Art Rodeo" for Paris?

Samuel Putnam, protagonist of modernism in Chicago, is taking to Paris a collection of paintings by ten of the Chicago independents. The Boston *Transcript* refers to it as a "rodeo in paint" and says it will give the French an idea of what the "Wild West" produces in art.

## Buys Newly Found Correggio

One of several paintings entitled "The Holy Family" and credited to Correggio has been purchased by Warner S. McCall, St. Louis art collector, who recently found it through an agent in the attic of a country house near Durham, England.



## Baker's Pioneer Woman Wins in Detroit

Well, the twelve models for the "Pioneer Woman" in the E. W. Marland contest for the colossal monument for Oklahoma were shown at the Detroit Art Institute, and Bryant Baker's design won the "popular vote" both for first and second choice, and F. Lynn Jenkins won third place. Thus the people of Detroit have confirmed the verdicts of New York, Boston and Pittsburgh. Then the exhibition was shipped to Buffalo.

In the Detroit voting for first place the sculptors stood in this order: Bryant Baker, John Gregory, H. A. MacNeil, F. Lynn Jenkins, A. Stirling Calder, James E. Fraser, Jo Davidson, Mario Korbel, Maurice Sterne, Mahonri Young, Wheeler Williams, Arthur Lee.

So far not one art critic has favored the "people's choice." Helen Appleton Read says in *The Arts* concerning the voting plan: "It is to be fervently hoped that this plan will be abandoned when the exhibition tours the country, in view of the fact that Bryant Baker's anecdotal version is receiving the largest number of votes. The model, which represents a pretty Puritan maiden tripping along an easy, pleasant path, leading by the hand a neat little boy in an Eton suit, is hardly possible of enlargement to a colossal scale owing to its broken outline, and furthermore its sentimentality and trivialness can hardly suggest the epic idea which Mr. Marland wished the monument to convey."

Grace V. Kelly writes in the *Cleveland Plain Dealer*: "Bryant Baker's 'Pioneer Woman' is being selected in the same spirit that the crowd selects the prettiest girl at a picnic. It would do very well on the cover of a woman's magazine, which is a thing of a few weeks at most, and can be thrown away before its insipidity irks."

These two quotations from women art critics seem to prove that "the female of the species is more cruel than the male."

\* \* \*

The humorist who writes for the *Daily Oklahoman* under the name of "Prof. B. Sooner" says he refrained for a long time from expressing his judgment on the models for "The Pioneer Woman" because "what she looks like isn't any more of our business than what Mrs. Coolidge or Mrs. Peaches Browning looks like." Also, he asserts, he "hesitated to tell Mr. Marland and the sculptors how the thing should be done, because we dislike to hurt anybody's feelings." Finally, however, he yielded to pressure and decided to "elucidate the common weakness of this group of Pioneer Women, this backwoods sewing circle, this hen convention with biddies of a substance which would seem to indicate they were hatched out of cast iron nest eggs."

### Huge Pigment Task

The world war has come into the panorama stage in America. After the Civil War there was "The Battle of Gettysburg," "Libby Prison," and other immense painted spectacles. And now Americans have bought the "Pantheon de la Guerre," which was painted in Paris during the war and which millions have paid money to see in the French capital. It will be shown at Madison Square Garden, New York, until November, and will then make a tour of American cities.

The panorama, which is the work of the painters P. Carrier Belleuse and of A. F. Gorguet, carries more than 6,000 individual



"Skiptamalu" version of the "Pioneer Woman" conceived by an Oklahoma humorist.

After asserting that the Pioneer Woman was the mother of a "hopeful, cheerful, advancing civilization," he says: "All these self-conscious poor relations of hers they are carting around over the effete East to be admired by women whose idea of pioneering is riding to the end of the street-car line and roasting wienies behind a market-gardener's garage, are too serious, too dolled-up, too Sunday-go-to-meeting, too Sally's-getting-her-picture-taken. . . . It is not our personal opinion that the typical pioneer woman spent all her time shooting bears and going to church and carrying babies on one arm while she chopped down sequoia gigantescas with the other. We were born of a pioneer woman, and knew others in our childhood, and the ones we knew never leveled any mighty oaks to the earth, and in general they didn't like a gun."

In the "constructive" part of his criticism, Professor B. Sooner describes his own idea of a statue to the Pioneer Woman, and, after saying that she is neither "conspicuously young nor astonishingly handsome," he attires her in a piece of her "old man's straw katy," has her slip into one of his old cutaway coats, put on a pair of plow shoes and presents her "doing her share in Old Dan Tucker or some such frontier minuet at one of those backwoods gatherings which, to our mind, saved the nation."

The cartoonist of the *Daily Oklahoman* did his best to catch Professor B. Sooner's idea, with the result herewith pictured.

portraits, 2,000 of whom are listed and quickly recognized as leaders and heroes of the conflict. The work accurately describes the principal battlefields without recording a single horror or even indicating bloodshed.

Gorguet, who has just died, painted a 50-foot war alumni memorial for Morris High School, New York, and came to America to install it.

### Boon for Antiquarians

It is claimed that furniture made of a new wood is unbreakable. We are of the opinion that in future all antique furniture should be made of this.

—London Humorist.

## Cleveland Triumph

Cleveland has achieved a national triumph in her ninth annual exhibition of work by her artists and craftsmen. The exhibition is being written about by outside critics the same as the Pittsburgh International and the National Academy, and is being held up as an example to the nation. A "Bostonian" writing in the *Transcript* says:

"It is a superb exhibition. I had no idea such fine work was being done on such a scale, and I feel very happy to be in a community where the artistic life is so fruitful. It must be as the Cleveland people say, that with the museum backing the School of Art, and the people backing both, the results are certain to be satisfying. At any rate here are four or five rooms lined with pictures which as a whole surpass anything I have seen for vigor and vitality and spontaneity, done with fine intelligence and technique."

The *Transcript* says that during the first five days 12,000 persons visited the exhibition.

Elisabeth Luther Cary of the New York *Times* visited Cleveland and in the course of a column article said:

"The Cleveland Museum of Art started in about nine years ago to emphasize its belief in the future of the city as an art center. It arranged to hold annual exhibitions in its beautiful galleries of the work of Cleveland artists and craftsmen, and to permit and encourage the sale of this work during the exhibition. The opening receptions have become inclusively social occasions to which every one comes, the collectors coming early to get a first chance at making selections. Last year the total of sales was between twelve and thirteen thousand dollars. This year the sales on the opening night held out an even more flattering promise. It has become a fashionable habit, no doubt, but it is a fine habit and a fine fashion, especially as the artist is protected from undiscriminating, and therefore humiliating, patronage by two effective checks upon such a tendency."

"These are the checks: Acquaintance with art of high quality in the private and public collections of the city establishes a standard against which contemporary work is measured; and in the annual exhibitions the members of the jury are chosen from other cities and judgment as nearly as possible free from personal predilections is thus secured."

Miss Cary especially praises the paintings of William Eastman, George Adomeit and Antonio di Nardo. "The water colors are admirable, clear and candid and free. The prints and drawings less so, but showing here and there zest and energy. The exhibits of the craftsmen are informed with life, and that is a rare treat. The beautiful Cowan pottery rises to successful invasion of the field of sculpture, led on with the torch of initiative by the sculptor Alexander Blazys. What that sculptor has not done for the Cowan pottery Guy Cowan himself has done."

### The Bookplate International

Four hundred entries make up the International Bookplate Exhibition at the Los Angeles Museum. Lionel Lindsay of Australia won the Lysbeth Argus prize for the best book print; Sidney Hunt of England the Helen W. Bassett prize for the most outstanding plate, and P. A. Landacre of the United States first honorable mention. The judges were Max Wieczorek, Erwin H. Furman and Antony Anderson.



# Yale Wins a Double Victory in Prix de Rome Competition



"Adoration," by Dunbar Dyson Beck.

Yale University fans are jubilant over a double victory. Pupils of the School of Fine Arts have won both of the Prix de Rome competitions of 1927, Dunbar Dyson Beck of Indianapolis having been awarded the fellowship in painting for his "Adoration" and George Holborn Snowden of Bridgeport having captured the fellowship in sculpture with his "Flora." Both are 24. There were 36 contestants, all but six being pupils of art schools.

The Prix de Rome fellowships are valued at \$7,000 each. Specifically, they give their winners three years residence and instruction at the American Academy in Rome, with living quarters and studios furnished

free, and a cash income of \$1,250 a year. In addition, the Grand Central Art Galleries of New York give free membership for life.

Members of the jury in painting were: Edwin Blashfield, chairman; Douglas Volk, Barry Faulkner, Ezra Winter and Francis C. Jones. Members of the jury in sculpture: Daniel Chester French, chairman; Herbert Adams, James Earle Fraser, John Gregory and Adolph A. Weinman. The juries, as can be seen, were slightly academic. Probably no student of modernist tendencies is ambitious for the Prix de Rome, anyway.

All the entries were on exhibition at the Grand Central Galleries for a week.



"Flora," by George Holborn Snowden

## Scottish Academy

The art critic of the London *Times* made the trip to Edinburgh to see the 101st exhibition of the Royal Scottish Academy, and he wrote:

"This is a positively Scottish exhibition, having the same characters as Scottish life and literature, to be compared with the English Royal Academy only on the grounds of the conservatism which distinguishes it from the exhibitions of the Glasgow Institute. Nor does the positive Scottishness end with that which is common to Scottish life and literature; consisting in romantic feeling, interest in character, and frankly expressed sentiment, whether humorous, pathetic, or tragic; but it has a definitely artistic character—at any rate, so far as pictorial art is concerned. Scottish painters are very specifically painters, finding their most characteristic expression through the qualities of the medium or instrument, particularly in oil painting.

"Speaking generally, Scottish painters are not great designers, nor are they masters of construction in the more material sense of the word, and it is significant that when, like Sir D. Y. Cameron and Mr. Muirhead Bone, they have unusual distinction as draughtsmen, it is in landscape and architecture rather than in figure subjects.

"In some respects the large moody landscape of Falkirk, by the late Mr. James Macdonald, is the most typically Scottish painting in the exhibition. But, though it is

not too perfect in drawing, it is 'Lady Baxter of Inverieghy,' by Mr. David Foggie, which gives us the fullest measure of Scottish virtues in figure painting: sympathetic character, graceful disposition in two dimensions, colour as harmonized by tone, and quality of handling.

"The sculpture here gives a general impression of not being quite worthy.

"For plastic purposes, the Scottish artist is happier with ready-made geometrical forms than when he has to create them for himself. If we say that his sense of proportion is more highly developed than his sense of form, his superiority in architecture to sculpture will be explained."

## Novel Scheme of Awards

The New Rochelle Art Association is holding its annual exhibition and has hit upon a novel means of awarding the prizes. The jury selected four pictures and the first and second awards will be determined by popular vote. The candidates are: "Old Town," by Walter Farndon; "Self Portrait," by Arthur W. Woelfle; "Southern France," by Alta West Salisbury, and "The Old Stone Jar," by John William Fenton.

## Artist Perishes in Fire

Charles W. Svensson, a painter and an uncle of Gloria Swanson, perished in an early morning fire which swept the building at 32 West 37th street, New York, in which he had a studio-apartment.

## The Nation's Prints

The Carnegie Corporation has provided \$75,000 for the founding of a chair of fine arts in connection with the division of prints of the Library of Congress, which is hailed by Leila Mechlin in the Washington *Star* as "more than a milestone, an event of the utmost importance." The holder of the new position will not only be the keeper of the Library's great collections, but will give especial attention and encouragement to the print makers of the country.

One of his duties will be to display and make accessible the national collections of prints. The Library of Congress, Miss Mechlin points out, "which has become the National Library of the United States, has facilities for showing prints in its beautiful halls, pavilions and galleries greater than any other library in the world. Its equipment, furthermore, for the storage and handling of prints is exceptional. It was these facilities and equipments, together with the admirable organization of the division of prints, which so impressed Joseph Pennell that he made the National Library his beneficiary and established under its auspices a national chalcography museum or department."



## Philadelphia Holds a Cassatt Memorial

Although she was born in Pittsburgh, the people of Philadelphia take almost as much pride in Mary Cassatt as they do in Thomas Eakins and Joseph Pennell, for she was of a prominent Pennsylvania family and she studied at the Pennsylvania Academy of the Fine Arts just before she went to Europe to live for the rest of her days. Consequently the memorial exhibition at the Pennsylvania Museum, Memorial Hall, is an event in the art history of the city.

The Philadelphia critics, seeking to find Mary Cassatt's niche, place it very high. One or two of them contend she is America's greatest woman artist. "Some hold that she was the greatest American artist of the last century," says Francis J. Ziegler in the *Record*, "which statement seems overstrong when one remembers Inness, Eakins and Whistler. There is no denying, however, that her reputation as an artist was very great, and that she merited that honor."

"On the other hand, there is nothing typically American about her work, which is quite natural, as most of her long life—she lived to be over 80 and kept at her art when an old, old woman—was spent in France. There she received her early training; there she spent years of companionship with French artists. Her models, save when she painted portraits of her own family, were many of them French, as is the subject matter of many of her canvases. It would, indeed, be extraordinary if her pictures did not ally themselves with those of her foreign contemporaries. It must be remembered, also, that when she went to France art in America was at a very low ebb."

Although Miss Cassatt was never married, it was her mother love that informed the greatest phase of her art, according to Dorothy Graffy in the *Public Ledger*. "To her and through her in her art there appears a constant flow of emotion uniting mother and child, an intense and deep emotionalism that has nothing whatever to do with the physical appearance of either."

"Miss Cassatt's art is a nice balance of realism and feeling. She painted the outside world as she saw it. What was physical remains physical in her canvases. There are homely children and plain mothers. But what was spiritual remains spiritual, and its interpretation in paint is neither the result of Impressionism nor of any other evidence of technical dexterity. It would be difficult to define, unless one accept the belief that the artist, more than the craftsman, is endowed with a sensitive ability to express the life he feels stirring within him. It is not a matter of design, not a matter of pattern, not a matter of color arrangement. It is



"Master Gardner Cassatt," by Mary Cassatt.

something far deeper and far less readily seen with the eye."

Mrs. Henry O. Havemeyer wrote the introduction to the catalogue, and one of the things she said was this:

"Miss Cassatt was not a pupil of Degas, nor did either of them belong to that group of painters known as the Impressionists. Unappreciated in that highly respectable institution known as the Salon, they exhibited with the Impressionists in their modest room in the boulevard, but Degas and Miss Cassatt are not to be classified with Manet, Monet, Pissarro and the rest. As for Miss Cassatt being a pupil of Degas, it is not true, for she did not even meet him until she had known his works and felt their influence for several years. After they met, long years of friendship ensued."

Degas' admiration for Miss Cassatt was unbounded, but there was always a little dart to his remarks. 'I will not admit that a woman can draw like that!' he exclaimed as he stood before one of her pictures."

The exhibition consists of forty large oil paintings and pastels, a room of water colors and more than a hundred drypoint etchings and aquatints. The paintings were lent by Adolph Borie, John F. Braun, Mrs. J. Gardner Cassatt, Robert K. Cassatt, Durand-Ruel, Mrs. Henry O. Havemeyer, Albert E. McVitty, Clement B. Newbold, Mrs. W. Plunket Stewart, Mrs. William H. Walbaum, the Wiltach collection and the Metropolitan Museum.

### Museum Wins Lawsuit

After twelve years of litigation, the United States Circuit Court of Appeals has rendered a decision upholding the will of Theodore M. Davis of Rhode Island whereby the Metropolitan Museum of Art becomes the possessor of the Davis collections, including the Egyptian collection and the paintings. The objects have been on display at the museum for many years.

Mr. Davis financed Egyptian excavations, and among his trophies found in the tomb of Akhnaton was a canopic portrait head of Queen Tiy, mother of the heretic pharaoh. Among the paintings are Rembrandt's "Sibyl" and examples by Goya, Raeburn and Francia. Altogether, the Davis collections are valued at \$1,000,000.

### Art School Congress

The sixth international congress on the teaching of art will be held in Prague in August, 1928, in connection with the great national exhibition to be held in the Czechoslovakian capital. Previous congresses have been held in London, Paris and Dresden. An international exhibition is always a feature of these meetings, in which work is revealed by art students of the various countries produced under various methods of training.

The address of the organization committee is 66 Aberdeen Park, Highway N., London, England, and educational authorities, art associations and art schools are invited to communicate with it.

## Fusion of Arts

The advancement of American architecture by an alliance of architects, sculptors, painters, landscape architects and craftsmen was advocated by C. Grant Lafarge, chairman of the committee on allied arts, and discussed at the sixtieth convention of the American Institute of Architects at Washington, which made the subject its major theme.

Milton B. Medary, Jr., president of the Institute, in his address stressed the need of this co-operation. He said: "I have come to the firm conviction that architecture can have no existence apart from the elements of which it is composed; that no architecture can be created or ever has been created which is not an assemblage of the arts; and that no truly great architecture ever was or can be except it be a complete fusion of all the arts into a perfect harmony each dependent upon the other, the whole inspired at its conception by the appropriate beauty each holds ready for the enrichment of every other end and of the whole."

Mr. Medary declared that "in literature in religion, in sculpture and painting, in music and the drama, as well as in architecture, the world is in revolt." He said that "as in all revolts, we are passing through the extreme forms of complete repudiation, with all its crude accompaniments, called, for want of a better word by the name of jazz. . . ."

"The architect hears everywhere, 'Let us have a new architecture, an American architecture; let us have done with the dealers in classic and medieval forms; let us try something truly American.'"

"This is plain sophistry. Just as well say, 'Let us have an entirely new written language, as well as the physical one; let us stop using the words used by Shakespeare and express our thoughts by sounds never heard before, and let us be entirely individual and no two of us use the same sounds!' The written language is a living, changing thing, however, and slowly and surely, as Doric architecture became Ionic, and Roman Romanesque, and Romanesque Gothic, the English of Chaucer became that of the sixteenth century, of the eighteenth century and of the present day."

Gold medals were bestowed upon Lee Lawrie for his sculptural adornment of buildings, and upon Frank G. Holmes, designer and art director of the Lenox Pottery at Trenton, N. J.

### Next Year's "50 Prints"

Rockwell Kent for the modernists and Mrs. Bertha E. Jacques of Chicago for the conservatives will select next season's "Fifty Prints of the Year" for the American Institute of Graphic Arts. Twenty-five for each division will be chosen, and shown next November at the Art Center, in New York, after which the exhibition will be sent on tour in triplicate instead of in duplicate as heretofore.

Applicants should address the Institute, 65 East 56th street, New York.

### Sculptors Honor Mr. French

For the first time in its history, the National Sculpture Society has awarded a medal of honor, the recipient being Daniel Chester French, because of his "outstanding achievements in sculptural art and his recognized leadership in the profession in this country."



## Ideals vs. Cash

The veteran Frederick Dielman, who has charge of the art schools at Cooper Institute, New York, has a quarrel with the psychology of the modern art student, and is quoted by the *Philadelphia Record* as saying some vigorous things. Cooper Union is a free school and holds examinations to select the most deserving material among applicants, and it was during these examinations that Mr. Dielman found it impossible any longer to suppress his ideas and his ideals. He said:

"Students simply want to paint a piece of still life or a head. They no longer seem to look upon art as a profession, but rather as a trick by which they can earn money. Cartooning, for example, is now a favorite field, and would-be cartoonists spend valuable time copying vile caricatures. If successful, a cartoonist can make more money than in other fields.

"Cartooning offers a fictitious inducement to young men, for the reason that the popular mind has associated with it enormous, even fabulous, incomes. However amusing, that branch of art designated as cartooning has nothing at all to do with art.

"Our aim at Cooper Union is to ascertain our applicants' attitude toward art. If an applicant shows that his chief purpose is to make money, his chances of admission are slight. This obvious attempt to use art as a money-making occupation is clearly shown in many forms of so-called new art and other wayward tendencies. To counteract this we try to instill into our students a more proper and more adequate idea of art.

"Cooper Union does not set out simply to teach a student how to draw a head or a human figure. Our aim is to make professional artists of the students, feeling that they should be well grounded in the principles of art. We insist, for example, that they should learn what true proportion in the human figure means.

"We find, however, that when graduates become engaged in practical work, such as fashion design, they seem to be compelled by their employers to throw to the winds all idea of true proportion and, for that matter, all idea of beauty, and even to descend to the production of low caricature. They make figures 10 heads high, and picture long-draw-out, thin-legged girls.

"Young people are likely to overestimate the value of mere cleverness when they enter the field of art. Mere cleverness is not enough. Broader understanding and higher ideals are needed.

"As for the practical opportunities offered by art as a profession, many very great artists find it hard to make a living, while others far less talented flourish on a combination of crude art and keen business instinct.

"Personality counts in art; so does common sense. Many women achieve success both here and elsewhere women are making most encouraging progress in art."

### Gives \$19,000 for Helmet

At the auction sale of the Whawell collection of armor in London, a Chicago collector giving the name of "Lyttleton" bought a Spanish helmet for £3,900, or approximately \$19,000. Cyril Andrade, London antiquary, is quoted as saying that he sold the helmet to Mr. Whawell for £950, that it was once rejected by the Metropolitan Museum as only "partly assembled" and that it could have been picked up a short time ago in New York for £200.

## Art Alliance a Center in Philadelphia



*One of the galleries of the Philadelphia Art Alliance showing paintings by Leon Krull, Leopold Seyffert and Randall Davey.*

The Philadelphia Art Alliance since it moved into its new home, the Wetherill mansion, 251 South 18th street, has become an education center in the finest sense of the term. Organizations that embrace many types of endeavor, from the arts to civic welfare, have been brought in touch with its work through a series of promenade talks given by the lecture staff, Edith Emerson, Dorothy Grafty and Edward Longstreth, the object being to bring about co-operative appreciation on the part of the public for the aesthetic and cultural work that has its center in the Art Alliance headquarters.

The plan of the Art Alliance is to show art in the most modern way, that is, in a home environment, and the club members, especially the women, get new ideas of the possibilities of fine pictures and sculpture as an integral part of decoration. The lectures are really courses in interior decoration as well as the appreciation of art. As a result, there has been a marked increase in sales and in the attendance in the galleries.

Miss Grafty in describing the work for THE ART DIGEST said:

"Among the many different groups reached are the Business Men's Art Club, the Civic Club, the Eastern Arts Association, the Philadelphia Music League, the Philadelphia Mothers' Club, the Society of Little Gardens, the Workshop of the Emilie Krider Norris School of Expression and Stage Art, the Young Women's Christian Association and the women's clubs of the city and surrounding communities. Twenty-five organizations have thus been acquainted with Art Alliance activities since January.

"The centering in a single organization of many art services pertaining to music and the drama as well as to sculpture, architecture, painting and the decorative arts has thus enabled individuals and groups to obtain a more thorough-going and intimate knowledge of what has been accomplished and what may be accomplished in all such fields of endeavor than would be possible by any other means.

"The promenade talks have resulted in an immediate interest on the part of the public, and an enthusiasm for the support of the various projects that has made itself felt both in general appreciation and membership growth.

"The work of the Circulating Picture Club has held especial appeal, and many groups have joined in order to benefit by the loan of canvases. Clubs have found the activities of the Circulating Picture Club especially helpful both in providing the club house with a note of color and cheer, and in stimulating art interest among members. Small groups have held meetings with the pictures as a topic for discussion and study.

"Among other activities of the Art Alliance to find ready response from the public have been the 'better postcard' campaign, with the resulting series of cards by such artists as Joseph Pennell, Herbert Pullinger, E. H. Suydam and Thornton Oakley; the music library; 'Flowers for Flowerless Philadelphia'; the associated activities of the School Art League, and the effort to encourage better drama in the city, and to bring from other centers productions that might not otherwise reach Philadelphia."

### Saint-Gaudens Memorial

A fund of \$100,000 for maintenance having been raised by the Saint-Gaudens Memorial Association, the memorial, consisting of the home of Augustus Saint-Gaudens, his two studios, his tomb and about twenty acres of land, was officially opened at Cornish, N. H., the property being turned over by Homer Saint-Gaudens, only son of the sculptor, who is Director of Fine Arts at Carnegie Institute. Until her death last July, Mrs. Augusta Saint-Gaudens maintained the estate as a public memorial.

The home is practically as it was during the lifetime of the sculptor and the studios contain originals and replicas of all his

works. His workshops are as he left them twenty years ago.

### Hutchens' Pictures for Museums

Five paintings by Frank Townsend Hutchens have found permanent homes in museums this season, examples of his North African subjects having gone to the Rochester Memorial Museum, the gift of Mr. and Mrs. Henry Ward Morgan; the Syracuse Museum, the gift of Walter Snowden Smith; the same museum, the gift of the Social Art Club; the High Museum of Atlanta, the gift of J. Carroll Payne, and the Milwaukee Art Institute, the gift of Samuel O. Buckner.



## LIST OF THE ART DIGEST'S PATRONS FOR 1927

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*[Who renewed their subscriptions for life]*

Rev. H. M. Gesner.....Marlborough, Mass.  
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 Anonymous.....New York, N. Y.  
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 Jean MacLane Johansen.....New York, N. Y.  
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 Francis Drexel Smith,

Colorado Springs, Col.

Clara E. Gieske.....Catonsville, Md.  
 Anonymous.....Providence, R. I.  
 Francis P. Larabee,

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Preston Harrison.....Los Angeles, Cal.  
 Mrs. Montgomery Sears.....Boston, Mass.  
 Walter B. Howe.....Princeton, N. J.  
 Dewing Woodward.....Coral Gables, Fla.  
 Anonymous.....Torresdale, Pa.  
 Rowena Weeks Abdy.....San Francisco, Cal.  
 Kathryn W. Leighton.....Los Angeles, Cal.  
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 Contessa Dolfin.....Palm Beach, Fla.  
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Anonymous.....Norway  
 Dorothy Grafly.....Philadelphia, Pa.

## Sustaining Patrons

*[Who renewed their subscriptions for five years or sent in five new subscriptions]*

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 Elena G. Paul.....Germantown, Pa.  
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 Louis Maurer.....New York, N. Y.  
 Elizabeth K. Coyne.....Elkins Park, Pa.  
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 Anonymous.....New York, N. Y.  
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 Isabel Whitney.....New York, N. Y.  
 Bashka Paeff.....Boston, Mass.  
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 Anonymous.....New York, N. Y.  
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 Marie Myers.....Lansing, Mich.  
 Jessie Willcox Smith.....Philadelphia, Pa.  
 Alice Earle.....New York, N. Y.  
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 Roy I. Walker.....Philadelphia, Pa.  
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 John E. Weis.....Cincinnati, O.  
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 George S. Dutch.....Nashville, Tenn.  
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 Amy Otis.....Norton, Mass.  
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 Burton Emmett.....New York, N. Y.  
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 Rolla S. Taylor.....San Antonio, Tex.  
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 Harriet de Mari.....San Francisco, Cal.  
 W. Ross Shattuck.....Philadelphia, Pa.  
 Andrew W. Bjurman.....Alhambra, Cal.  
 Medallie Art Company.....New York, N. Y.  
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C. H. Teesdale.....Cleburne, Tex.  
 Olive Donaldson.....Dallas, Tex.

## Annual Patrons

[Who sent in three new subscriptions]

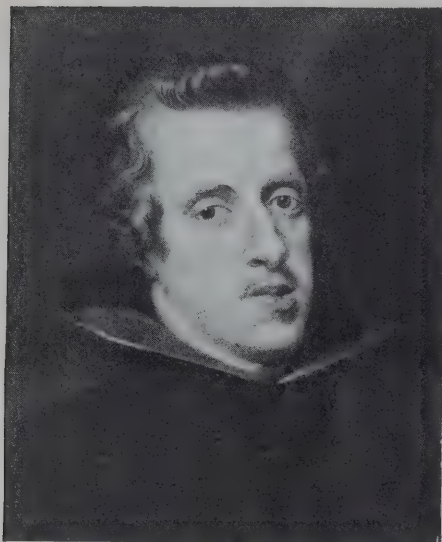
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 Miss Flora E. Mears.....Madison, Wis.  
 Elizabeth Spalding.....Denver, Col.  
 Maude L. Barnett.....Modesto, Cal.

## 1,000,000 Gallery Visitors

There were nearly 1,000,000 visitors last year to the two sections of the National gallery in London—591,992 to the Trafalgar-square gallery and 364,560 to the Millbank collection (the Tate gallery). On free days the visitors to the National Gallery, Trafalgar-square, were 439,968, with a daily average of 2,126. The visitors at the Tate on free days were 246,313, or a daily average of 1,196.



## "The First of Cosmopolitan Painters"



"Philip IV," by Rubens.

In celebration of the 350th anniversary of the birth of Peter Paul Rubens, the Gallery of P. Jackson Higgs, New York, showed

seven paintings by the master, and, because all but one of them were portraits, the display had to do with a phase of his art that is not often seen in this country. The German museums and collectors have many Rubens portraits, but Americans have seemed to prefer his subject pictures. Included in the exhibition are a self portrait, one of Philip IV of Spain and one of his sister, the Infanta Maria Anna; one of Anthony Triest, Archbishop of Ghent; a portrait of his father confessor, Michel Ophoven, and one of his first wife, Isabella Brandt, with their infant son.

"The portraits of Philip IV and his sister," says the *Sum*, "recall the efforts of the artist in diplomacy. Rubens was the first of cosmopolitan painters. The artists of the Renaissance moved about much more than moderns suppose, but Rubens with his diplomatic missions to the courts of Spain and England, surely established a record. Philip was none too enthusiastic when inviting Rubens to his court, but once arrived the King could not resist the artist's charm of manner, and quickly became his sponsor and friend."

## Avid Buyers

Chicago's big international water color show is under way at the Art Institute, with 448 examples. Sales already have run into the scores. In the first hour, for instance, thirteen of the group of twenty-one by John Whorf, of Boston, who was accorded the honor of the 1927 "special" exhibition, were sold. New York critics refused to praise this young artist, whom Boston is grooming for the Sargent and Macknight class, but it is evident that Chicago likes him.

Lena M. McCauley calls the show a "revelation of international art," and says that "so gay and inviting are the compositions that everyone can find sea piece, landscape, still life or illustration to suit his fancy. The art of water-color painting, ever popular, has advanced to a more skillful treatment, until just now it succeeds in the finer effects supposed to be claimed by oils alone. Few canvases of recent years have achieved the subtle atmospheres and exquisite sug-

gestiveness carried out in certain of the examples listed in the catalog."

Charles Hopkinson's "Lungarno" was awarded the Mr. and Mrs. Frank G. Logan medal and prize of \$600, and the second Logan medal and prize of \$300 went to "Girls Listening," by Carl Schwalbach (German). Felicie Waldo Howell got the William H. Tuthill prize of \$100.

## Polyptych's Preserver Honored

Just before the Germans entered Ghent an usher at the Flemish Academy named De Vresse took van Eyck's famous polyptych, the "Agneau Mystique," to his humble home and hid it. The invaders sought for it during the whole of their occupation, in order to send it to Berlin, where some of the panels already were. At the end of the conflict the usher produced his precious charge and the Germans were made to return the panels they owned. And now King Albert has made De Vresse a chevalier of the Order of the Crown.

European Art Auctions

European Art Auctions

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## A Realist

Before the days of Bakst and Gordon Craig and those still later craftsmen who present symbols and suggest mood on the stage rather than paint scenery, there was Joseph Harker and the school of realism. Stage scenery was composed of wooden frameworks covered with painted canvas. The aim was to hold the mirror up to nature. Can you not remember occasions when the curtain went up on scenes so real that the audience actually gasped and applauded? And now James Harker is dead in London at the age of 71.

Sir Laurence Alma-Tadema not only praised Harker's art, but was not above taking advice from the man whom he termed his fellow-craftsman, says the *London Times*. Sir David Murray said that Harker's scenes had "real artistic expression" and were "the work of a true artist." Famous actors and authors were enthusiastic. "When I see a farmyard painted by Harker," said Mr. George Grossmith, "I can almost smell the hay." The late Mr. Comyns Carr was similarly appreciative. "The foliage of Harker's trees," he said, "seems actually to move in the breeze."

His talent appealed equally to the multitude both in England and America, and scenery painted by him was never out of demand for something like forty years. Although the bulk of his output was applied to the Shakespearean productions of Irving and Tree, the variety of his work was remarkable. "I worked at, or for, nearly every theatre of note in London," he said. "I had constantly to be adjusting myself and my art to different styles, ranging from Elizabethan masques and Shakespeare 'Charley's Aunt' and musical comedy."

Harker scenes that were talked about for many a day were those of Betsy Trotwood's garden in "David Copperfield," the burning of Rome in "Nero" and the oasis in "Chu Chin Chow." Earlier there were the splendid Harker pictures in Irving's productions of "Macbeth," "Becket," "King Henry VIII." and "Robespierre," as well as nearly all Sir Herbert Tree's Shakespearian revivals. Later there was scenery for several of the most beautiful musical plays at Daly's and the wonderful Drury Lane spectacles, "The Garden of Allah" and "Decameron Nights."

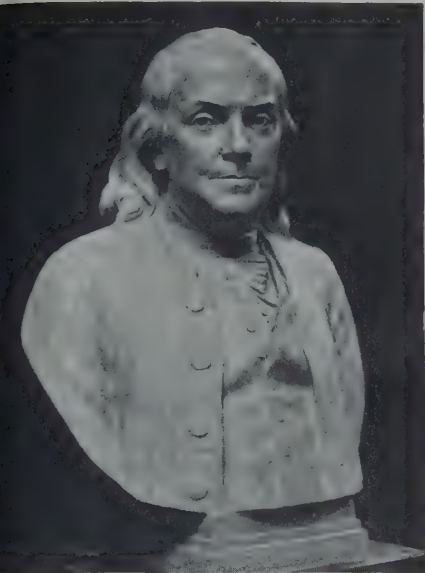
## Vicaji in Boston

Rustom Vicaji, famous English painter and thoroughly British in spite of his foreign-sounding name, has been introduced to the American public at the Vose Gallery in Boston. His Venetian subjects, colorful and loosely but delicately painted, led F. W. Coburn to say in the *Herald*: "The possibilities in present-day England of a 'back to Turner' movement are nicely illustrated in these pieces." In the catalogue Mr. Vose wrote of the artist:

"Rustom Vicaji may be described as a true romanticist. A fervent admirer of Turner and the early English school of water colorists, he is in revolt against the materialistic school of later Victorian days. To him the glories of brilliant color and noble design are more important than topographical accuracy and exact representation of detail. Though he does not scorn the simplification of subject and breadth of treatment that modern tendencies have brought into our art, his pictures of Italy have a fine style and delicate fragrance of traditions evolved and purified by the best minds of greater days."



# Six Busts by Eminent Sculptors Unveiled in Hall of Fame



"Benjamin Franklin," by Robert I. Aitken.

THE ART DIGEST herewith presents reproductions of three of six busts that have just been unveiled in the Hall of Fame, on the campus of New York University. About 1000 persons attended the ceremonies, and the army and navy participated. There was an orator for the unveiling of each bust. Royal Cortissoz, art critic of the *Herald Tribune*, made the Washington Irving address.

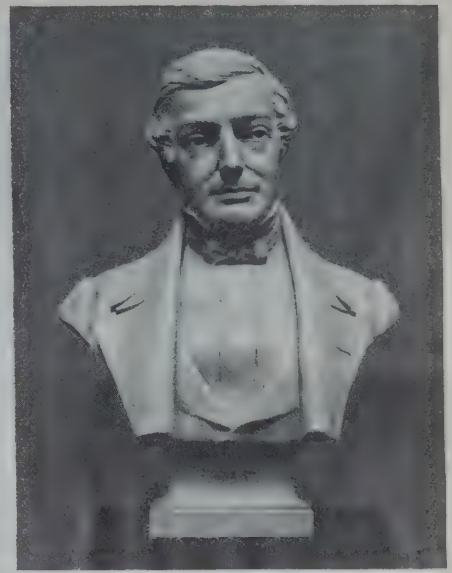
Besides the statues of Admiral David Glasgow Farragut, by Charles Grafty; Ben-



"Admiral Farragut," by Charles Grafty.

jamin Franklin, by Robert I. Aitken, and Washington Irving, by Edward McCartan, there were busts of William Ellery Channing, preacher and theologian, by Herbert Adams; John James Audubon, naturalist, by A. Stirling Calder, and Mary Lyon, educator, by Laura Gardin Fraser.

Recently a writer described a visit to Germany's Hall of Fame, which is situated on a high hill at Regensburg, Bavaria, overlooking the Danube. It was begun in 1830 and completed in 1842. In it are busts of



"Washington Irving," by McCartan.

107 eminent men who have helped to make the German nation great. Some warriors are there, but more statesmen, artists, poets and musicians. There are also 61 plates to the memory of men whose likenesses are unknown, and one to a creative genius who is nameless, "The Unknown Architect of Cologne Cathedral."

*European Art Dealers*

## The Carnegie Jury

Carnegie Institute has named its "American Advisory Committee" for the twentieth international exhibition—Eugene Speicher, Horatio Walker, Henry Lee McFee, Eugene Savage, Andrew Dasburg and Abram Poole. Two of the six are classed as Modernists—McFee, who is a Post-impressionist, and Dasburg, who, says the institute's announcement, "came under the

influence of Matisse and Picasso."

Three of the members of this committee will serve on the jury of award, which will meet in Pittsburgh on September 21. The committee as a whole will select the American artists who are to be "invited" to send paintings to the exhibition and it will also serve as a jury to pass on paintings submitted by Americans, for which purpose it will meet in New York on September 7 and in Pittsburgh on September 20.

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# He Paints Pictures and Sells Them, Too



"Oaks, Chorro Valley," by Aaron Kilpatrick.

Aaron Kilpatrick, California landscapist, has had his first exhibition in New York, at the Ehrich Galleries. The display is a result of a trip to California last winter by Harold L. Ehrich; and the dealer wrote an introduction to the catalogue that gives an interesting glimpse of the artist.

Mr. Kilpatrick, a business man, had always wanted to be a painter, and had studied and sketched in his spare time. "In 1922," says Mr. Ehrich, "he decided to burn all his bridges behind him and devote his whole

life to painting. He is one of the happiest men I know, for he is doing exactly what he loves. In the early spring he and his wife set out in their automobile, driving through California, stopping where they want, often camping out of doors and painting the country which Mr. Kilpatrick loves."

And, having first been a business man, the artist is able to sell everything he paints. How? The price of his best pictures at Ehrich's was only \$300.

## New York Season

Perhaps the most significant exhibition of the New York art season and one which practically brought that season to a close, was the "exposition of art in trade," to which a great department store, Macy's, gave up a whole floor. It was devoted to the industrial side of art, and consequently to the side nearest the people. The art writers wrote much about it, and the editorial writers, also.

It is only necessary to say that 50,000 persons attended the exposition and to quote the following from the editorial in the *Times*:

"A department store has done what perhaps only a department store could do—has made us realize the extent of our preparedness to fight our industrial battles against the seasoned armies of other countries. They have for years and centuries turned to art to increase the value of their commercial products as well as to heighten their pleasure in daily living. We have seemed to be doing next to nothing. . . .

"This exhibition in a department store places industrial art precisely where it should be, where it will be seen by millions and desired by thousands. The beautiful,

ingenious, esthetic and modern style in which the exhibition is staged by Mr. Lee Simonson will intensify its significance as art. The objects installed come from different countries, but our own potteries and glass, weavings, hangings, metalwork and other decorative furnishings are shown on the same scale with others, and if for the moment we shuffle off our deep-rooted American modesty, and give one cheer for our own artists, it will not be at all amiss. What they have done, inconspicuously and without advertisement, is so astonishing that to fail to take note of it is to admit ingratitude. The exhibition shows us the extent of our esthetic resources in those industries into which art enters. If we close our eyes to the future possibilities thus indicated, we shall prove ourselves a somnolent people."

\* \* \*

Nearly 200 paintings, drawings and prints, covering a period of over 35 years, make up the exhibition with which the American Academy of Arts and Letters has honored Childe Hassam, and which will be open until October 21.

The opposing critical attitudes toward this famous and successful American painter are set forth in the reviews by Elisabeth Luther Cary in the *Times* and Henry McBride in the *Sun*. Says the former: "Mr. Hassam's athletic attack upon the technical problems of his art has been from the start amazingly sustained and his reward for the labor and discipline involved lies in this strong, vital freshness smiling out at him from so large and varied a collection of his works. Greatest of all rewards, the latest things are the best things. The style has gained in authority and freedom as time has passed, and all subtleties of workmanship are merged in a candid simplicity of outlook. This sinking

of the problems of technique in a general effect of simplicity is rarely achieved by those to whom technical problems are stimulating and alluring. The solutions have a deadly way of proclaiming themselves. In Mr. Hassam's pictures they are silenced."

Mr. McBride writes: "Childe Hassam has already been helped by official societies as much as any contemporary painter that can be thought of, and so it is fitting that he should have this final distinction. His list of honors, prizes and museum purchases occupies four pages in the catalogue of the exhibition.

"So quick, consistent and continued a success could not, of course, have been won had the artist been an innovator. He was an Impressionist, and not the first. No one will begrudge him this success, for all successes in the arts, even such as that of the late H. W. Ranger, have a way of benefiting the public-at-large. There cannot be too many artistic successes, nor too many kinds of artistic successes; but in thinking of these things, one cannot repress a sigh for the hardships of the creators, who, especially in this country, are apt to lead embittered and lonely lives.

"There is no occasion at this time to review Mr. Hassam's work nor to attempt to

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place it; but former expressions in these columns in regard to his figure paintings cannot be altered. Mr. Hassam painted an enormous number of pictures and had fluency from the first, but no drawing and no ability to put life into his figures."

\* \* \*

New York has its annual exhibition of the Independents, which corresponds to the Salon des Independants, of Paris, and it also has a supernumerary free-for-all-if-you-pay-the-fee display, worthy in purpose but going under the perfectly idiotic name of "Salons of America." Its exhibition was held in the Anderson Galleries. The critics were unkind.

"It is a smaller showing than in previous spring sessions," said the *Post*, "and none the less gloomy for that fact. Large exhibitions where canvases are hung tightly together over all the available wall space do not make for cheerfulness, but exhaustion."

... As a whole, the Salons impressed me as rather anemic and inept, especially with the memory of the rather stirring Independent show this year."

The *Christian Science Monitor* said: "The result of touring an exhibition so overburdened with unabashed mediocrity is to mentally protest against the indiscriminate herding of artists. Even peas and sardines are sorted out as to their degree, and it is a stupid assumption that all sorts of art, good, bad, and indifferent, should go to make up an interesting exhibition."

"The unfortunate feature of exhibitions assembled in this manner," said the *Times*, "is that they contain relatively few noteworthy works and that these noteworthy works invariably are contributed by artists whose virtues already have been recognized in their one-man shows."

\* \* \*

Percival Rosseau, America's premier painter of dogs, had his annual showing at the John Levy Galleries, and the *Post* found "much charm in his handling of landscape, which becomes far more than background, but is full of quiet beauty and atmosphere." The *Christian Science Monitor* essayed some advice, saying: "Mr. Rosseau knows his subject as well as any, and so it seems surprising to me that he does not give us further variations on such a popular theme, further revelations of a dogdom little known to the layman who has not had the fun of watching them in their courings. For once I thank a Rosseau favorite taken in the pardonable act of having a roll or a little by-play of intimate pawing would give a fine savor to one of these annual shows. Let him for once turn Rembrandtesque with his pups and forget their pedigrees and punctiliousness, and I am sure the sporting world would shower him with fresh plaudits."

### Art for Olympic Games

According to word from Amsterdam, says the *Boston Transcript*, the Dutch Olympic Committee is organizing an international art competition for the four arts of literature, painting, sculpture and music, which is to be completed during the Olympic games in 1928. The director of the municipal museum in Amsterdam has accepted the presidency of a special committee.

### Stevens' Definition of Art

"Art is that science whose laws applied to all things made by man make them most pleasing to the senses."

—George W. Stevens.

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## Future of Murals

That the future of painting in America lies in mural decoration and that the need for easel pictures has passed, is what Worth Ryder, instructor in mural painting at the University of California, told a writer for the *Christian Science Monitor* on his return from a several years' stay in Europe. He asserted that "California has a great future in the fresco decoration field, with her outdoor peoples, sunny villas and tradition of gay color."

Ryder feels that "the future of decorative wall painting lies first with the architects. They must design in color and make their architecture a pulsating thing. Monumental decoration can make a plastic vital beauty out of a wall surface, while modern art, which has done away with trumpery, can keep the walls alive."

Many mediums are possible in present-day building materials, but fresco and encaustic seem wiser, he said. The element of speed which animates building in the United States almost eliminates the fine art of mosaic. The ancient medium of ground marble could well be revived to harmoniously combine with steel and marble, concrete and tile structures.

America's all-embracing art must be architecture and the American artist must be architect, engineer, sculptor and painter all in one man, rather than the hermit painter who stays in a limited field, fenced off by his own small scope. Art students must learn to mold and mix concrete as well as work in plaster and clay.

Art students can learn to feel the dynamics of the space of the wall, to control the scale of their studies so that miniature or monumental spaces are neither too small nor too stupendous for their abilities.

Ryder said: "We need new teachers and new theories to train a new body of artists. Then when there is the supply there will also be the demand for the fine art of mural decoration."

## \$500,000 Picture Theft

Five pictures, valued at more than \$500,000, have been stolen from the Moscow Art Gallery. The canvases were cut from their frames.

The pictures taken, according to the *London Times*, are: "Christ," by Rembrandt; "Ecce Homo," by Titian; "The Holy Family," by Correggio; "Saint John," by Carlo Dolci, and "The Tortured Christ," by Payzano.

The thieves treated all the pictures with such vandalism, according to *Associated Press* dispatches, that unless entirely ignorant of their value they must have been seeking some mysterious revenge. Or more probably they were some sort of religious maniacs, as all the paintings were portraits of religious subjects.

From the middle of the Rembrandt a jagged lopsided oval containing the figures was cut out and the rest of the canvas was slashed and scarred. Even if the center is recovered, restoration will almost be impossible. The Titian was cut even more disastrously, completely destroying Christ's hand, while the four smaller pictures were torn clumsily from the stretchers.

The Rembrandt, which once was the property of former Prince Orloff-Davidoff, was purchased in 1923 by the Soviet Art Ministry from a pawnshop.

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## Swedish Embargo

American agents went to Sweden not long ago and began buying up old furniture in the rural districts for New York clients. A great clamor arose in the Swedish press, and now the government has issued an order absolutely prohibiting the exportation of antiques from Sweden. It is expected that the Riksdag will enact the order into a statute. The government is taking a census of all objects of artistic, cultural or historic value.

Smuggling of antiquities from European countries that restrict exportation has already assumed proportions. America seems willing to pay "bootleg" prices for antiques as well as for liquor. The nation just lives on "prohibition."

## W. B. Closson Memorial

Fifty oil paintings, half as many pastels and a complete set of the artist's wood engravings constitute the William Baxter Closson memorial exhibition at the Vose Galleries in Boston. Forty years of production are covered. William H. Downes wrote the introduction to the catalogue.

Realism and fancy mingle in Closson's art, the former the product of his boyhood in a small Vermont community, according to the *Transcript*. "He seems continually to have felt a happy freedom and surprised joy in the presence of nature and her wonders, while a lively fancy suggested that dark forests were cathedral aisles and that a host of unsubstantial individuals flitted through quiet groves. A very happy spirit of romance that refuses to grow old or sophisticated enters into composition after composition. . . . Invariably Closson's work takes on the charm of a sensitive and romantic temperament."

## Alfred Hutty's Etchings

Ada Rainey in the *Washington Post* had much to say for the etchings and water colors of Alfred Hutty at the Dunthorne Galleries. The name of Alfred Hutty is ever a name to conjure with to those who love his exquisite line, his poetic feeling for trees," she wrote. "There are a few of the beloved trees in the present exhibition. There is an impression of the Burnham Beeches, and here are pine trees and several of the romantic 'live oaks' of the South with their

festoons of Spanish moss which has such an eerie look and which the artist conveys with such charm.

"But Hutty has set out on a new quest and has brought fresh inspiration and new subjects to delight us. He is now passing his winters in Charleston and is making good use of his vantage point. There are numerous studies of heads of negroes, old and young. They are strongly etched, the lines bitten black, and they are strongly characterized. They are proof that all the old South has not entirely passed away. Hutty has no sentimental leanings toward his subjects, but gives us heads with as much impartiality as he would the heads of the old Breton peasants."

## Sculpture Award Protested

Max Kalish, famous for his bronzes of American workmen, has been selected by the Lincoln Memorial Commission of Cleveland to make a statue of Abraham Lincoln for Playhouse Square. The Cleveland Society of Artists has protested against the award of the commission without competition.

## Murals for State Capitol

Gilbert White, American artist who did the mural decorations for the State Capitol at Frankfort, Kentucky, is at work in his Paris studio on four heroic canvases for the State Capitol of Oklahoma, the gift of Frank Phillips, oil magnate.

## "Men and Beasts"

The Paul Cassirer Galleries in Berlin have just held a retrospective Kokoschka exhibition under the title of "Men and Beasts," which included the artists' productivity for two decades.

"No artist in Germany is more popular than is Kokoschka," wrote the Berlin art writer of the *New York Times*. "The works of his first decade display undiminished power. They might almost be said to have acquired a noble patina. But from 1916 on there are apparent signs of waning power and disintegration of purpose. In other words, the pure, steady light has degenerated into a display of fireworks. One critic, evidently a close friend of the artist's, goes as far as to accuse Kokoschka of having bartered strength for banality."

"In this collection are some superb animal paintings, which it is doubtful if any living German painter could surpass or even equal. The portraiture is rather disheartening in its superficiality, as evidenced by his study of Adele Astaire, the dancer. It has been suggested that Kokoschka, realizing that for the present at least he has lost contact with the human figure, has perhaps taken refuge in the realm of animal subjects—just as writers, sensing a loss of inner power, travel into exotic lands in search of their lost inner power and inspiration."

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Los Angeles, Cal.

- LOS ANGELES MUSEUM**—  
May—Painters and sculptors; etchings from Spain; Archipenko; 3d annual bookplate international.
- STENDAHL ART GALLERY**—  
May 23-June 4—Joseph Kleitsch; Guy Rose.
- AINSLIE GALLERIES (BARKER BROS.)**—  
May—Orrin White.  
June—Franz Bischoff.
- BILTMORE SALON**—  
May 9-28—Barse Miller.  
June 1-16—Santa Barbara Artists.

## Oakland, Cal.

- OAKLAND ART GALLERY**—  
May—Macdonald Wright; Morgan Russell.  
June—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

## Pasadena, Cal.

- PASADENA ART INSTITUTE**—  
May—Joseph Birren, C. H. Benjamin, John Christopher Smith, J. Stephen Ward.
- GRACE NICHOLSON'S GALLERIES**—  
May—Tibetan collection; Chinese fan paintings

## San Diego, Cal.

- FINE ARTS GALLERY**—  
May—Art for children; San Diego students; paintings, Henrietta Shore.  
June 10-Aug. 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco.  
June—Monotypes, Theodore Morgan; Graphic Art of Diego Riviera.

## San Francisco, Cal.

- CALIFORNIA PALACE, LEGION OF HONOR**  
To July 1—Painting by Jane Peterson.
- GALERIE BEAUX ARTS**—  
To May 31—Donation pictures for patrons.  
June 1-15—Indian designs for new Yosemite Hotel.

## Denver, Col.

- DENVER ART MUSEUM**—  
May—"Fifty Prints"; Braydon designs.

## Hartford, Conn.

- WADSWORTH ATHENEUM**—  
May 17-29—Paintings, Russell Cheney.

## Washington, D. C.

- PHILIPS MEMORIAL GALLERY**—  
To June 1—Recent paintings, Marjorie Phillips.
- GORDON DUNTHORNE**—  
May—Etchings, water colors, Alfred Huty.

## Atlanta, Ga.

- HIGH MUSEUM OF ART**—  
May 28-June 12—Atlanta artists.

## Chicago, Ill.

- ART INSTITUTE OF CHICAGO**—  
April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.  
June 6-21—School of the Art Institute.

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- CHICAGO GALLERIES ASSOCIATION**—  
May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).  
June—Tom P. Barnett, Edgar A. Payne.
- PALETTE & CHISEL CLUB**—  
May—Annual exhibition.
- THURBER GALLERIES**—  
May—Paintings, Charles Lasaar; portraits, R. W. Grafton.
- CARSON PIRIE SCOTT & CO.**—  
To July 1—Paintings, Boston group; etchings, F. W. Benson, Caroline and Frank M. Armington, Frederick G. Hall.
- CHESTER JOHNSON GALLERIES**—  
To June 1—French paintings; sculpture, Chance Orloff.

## Fort Wayne, Ind.

- FORT WAYNE MUSEUM**—  
May—Adams Garber, Higgins, Scudder.  
June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

- PETTIS GALLERY**—  
May 23-June 4—Hugh Poe.  
June 6-18—Commercial exhibit.  
June 20-July 2—F. Sherman Ray.

## New Orleans, La.

- ISAAC DELGADO MUSEUM**—  
May—Exhibition, Southern States Art League.
- ARTS AND CRAFTS CLUB**—  
May 8-28—Exhibition, Benjamin prize.  
May 29-June 18—Exhibition by members.

## Portland, Me.

- SWEAT MEMORIAL MUSEUM**—  
June—Loaned exhibition.

## Baltimore, Md.

- BALTIMORE MUSEUM OF ART**—  
May 3-29—Bellows memorial exhibition.  
May 14-June 5—Fifty books and Printing for Commerce.

- MARYLAND INSTITUTE**—  
June 1-5—Annual students' exhibition.  
June 15-Oct.—Selected paintings from Lucas collection; Barye bronzes, etc.

- PURNELL GALLERIES**—  
May 11-18—Old English silver and Sheffield.  
Until Sept. 1—Contemporary etchings.

## Boston, Mass.

- MUSEUM OF FINE ARTS**—  
June—Studies for decorations, Sargent.
- BOSTON ART CLUB**—  
April 27 to Nov. 1—Exhibition, artist members.
- GUILD OF BOSTON ARTISTS**—  
To July 1—General spring exhibition.
- VOSE GALLERIES**—  
May 9-21—Wm. Baxter Closson memorial.
- GOODSPEEDS BOOK SHOP**—  
To May 28—Sporting prints.  
June 1-11—Exhibition of lithographs.
- 40 JOY STREET GALLERY**—  
After May 15—Modern stagecraft.

- CASSON GALLERIES**—  
To July 1—American paintings; portraits by Old Masters.

## Hingham Centre, Mass.

- THE PRINT CORNER**—  
May—Block prints in color by Walter J. Phillips; etchings, John Winkler.

## Springfield, Mass.

- JAMES D. GILL GALLERIES**—  
To July 1—Selected American paintings.

## Worcester, Mass.

- WORCESTER ART MUSEUM**—  
To May 30—Modern decorative arts.  
June 5-27—Joseph Greenwood memorial.

## Detroit, Mich.

- DETROIT INSTITUTE OF ARTS**—  
April 23-May 30—Annual exhibition American art.
- JOHN HANNA GALLERY**—  
May 6-31—Henry R. Poore.

## Grand Rapids, Mich.

- GRAND RAPIDS ART GALLERY**—  
May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.  
June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

- HACKLEY GALLERY OF FINE ARTS**—  
May—Paintings, Tunis Ponsen; Chicago etchers.  
June—Paintings, Gustave Cimiotti.  
July-Sept.—Permanent collection.

## Kansas City, Mo.

- ART INSTITUTE**—  
May—Annual exhibition, Kansas City Society of Artists.
- CONRAD HUG GALLERIES**—  
June—Etchings and prints.

## St. Louis, Mo.

- CITY ART MUSEUM**—  
May—Exhibition of coins; Cornelius and Jesse Arms Botke; portrait busts, Charles Grafty.
- June—Paintings by "Two by Four Society" Cornelius and Jessie Arms Botke.
- NEWHOUSE GALLERIES**—  
April 25-May 25—Shurtleff memorial exhibition

## Omaha, Neb.

- ART INSTITUTE OF OMAHA**—  
May—Camera Club; art students.  
June—Contemporary Modern Paintings.

## Montclair, N. J.

- MONTCLAIR ART MUSEUM**—  
May—American Painters and Sculptors.

## Newark, N. J.

- NEWARK MUSEUM**—  
June—J. Ackerman Coles bequest.

## Brooklyn, N. Y.

- BROOKLYN MUSEUM**—  
To June 1—Group of American painters Paris; sculpture by New York artists; annual exhibition photography, Brooklyn Institute.
- PRATT INSTITUTE**—  
May 18-June 11—Alumni exhibit, arts and crafts.
- NEIGHBORHOOD CLUB (104 Clark St.)**—  
May 11-31—Exhibit by Brooklyn "Little Theatre."

## Buffalo, N. Y.

- ALBRIGHT ART GALLERY**—  
To June 19—21st annual exhibition of American paintings; groups, Charles Burchfield, Edwin Dickinson; drawing from A. C. Good year collection; "The Pioneer Woman."

## Elmira, N. Y.

- ARNOT ART GALLERY**—  
May—Reproductions of great masters.  
June—Work of Viennese children.

## New York, N. Y.

- METROPOLITAN MUSEUM OF ART**—  
To Oct. 2—Etchings of Bosse and the Van der Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques.
- May 16-Oct. 2—Retrospective Exhibition of Painted and Printed Fabrics.
- Beginning June 13—XIXth Century White Embroideries; mezzotints by David Lucas after Constable.
- THE ART CENTER**—  
May—Annual Exhibition of Advertising Art Pictorial Photographers.  
June—Paintings and sculptures by members of the Art Alliance of America; handicrafts by the blind.
- MUNICIPAL ART GALLERY**—  
May 7-28—High School Art Teachers' show.  
June 1-20—Original magazine illustrations.
- PUBLIC LIBRARY**—  
To Nov.—"Experimenters in Etching;" recent additions of prints.
- NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**  
May 2-31—Exhibition, water colors, etchings, black-and-white.
- KIT KAT CLUB**—  
To May 24—Members' spring exhibition.
- SALMAGUNDI CLUB**—  
May 8-Oct. 15—Annual summer exhibition.
- NEW GALLERIES**—  
To June 1—Group of American paintings.
- MACBETH GALLERIES**—  
To Oct. 1—Special exhibitions of American art, (A) paintings under \$500; (B) collectors' examples; (C) water colors and etchings.
- EHRLICH GALLERIES**—  
To May 21—Landscapes, Aaron Kilpatrick.
- DUDENSING GALLERIES**—  
From May 9—Season's review exhibition.
- AINSLIE GALLERIES**—  
June-Sept.—100 paintings for home decoration.
- GRAND CENTRAL GALLERIES**—  
To June 1—Garden sculpture; architecture contest, American Academy in Rome.  
June-August—Founders show.
- FERARGIL GALLERIES**—  
To Oct. 1—Paintings for the country house; fountains and bird-baths.
- THE GALLERY OF P. JACKSON HIGGS**—  
May: June—Exhibition, old masters.



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June-Aug.—Summer exhibition.

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May—Views of American cities.

**RDEN GALLERY—**

April-June—N. Y. Chapter, American Society of Landscape Architects.

**RAUSHAAR GALLERY—**

May-June—American paintings.

**REDERICK KEPPEL & CO.—**

To May 28—Lepere and Legros etchings.

**RTHUR ACKERMANN & SON—**

June—Etchings of birds.

**Rochester, N. Y.****MEMORIAL ART GALLERY—**

May—Exhibition of Rochester art.

June—Sculpture, Paul Manship; comparative portraiture of the 16th, 17th and 18th centuries.

**GEORGE H. BROADHEAD GALLERIES—**

May 21-June 4—C. P. Gruppe.

**Saratoga Springs, N. Y.****KIDMORE COLLEGE—**

May 17-27—Contemporary paintings (A. F. A.).

**Syracuse, N. Y.****VRACUSE MUSEUM—**

May—DeWitt and Douglass Parshall.

June—Adams, Garber, Higgins, Scudder.

**Yonkers, N. Y.****ONKERS MUSEUM—**

April 24-May 31—12th annual exhibition of Yonkers Art Association.

**Akron, O.****KRON ART INSTITUTE—**

May—Exhibition, Akron artists and craftsmen.

June—Paintings by Cleveland Artists.

**Cincinnati, O.****NCINNATI ART MUSEUM—**

To Sept. 15—Thirty-fourth Annual Exhibition.

**RAXEL ART CO.—**

To May 28—Cincinnati Camera Clu.

May 30-June 11—John J. Ingles.

**Cleveland, O.****LEVELAND MUSEUM—**

May—Ninth annual exhibition of work by Cleveland artists and craftsmen.

June—Contemporary American paintings.

**Columbus, O.****OLUMBUS GALLERY OF FINE ARTS—**

May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; 17th annual exhibition, Columbus Art League.

**Dayton, O.****AYTON ART INSTITUTE—**

To May 26—Modern Japanese woodblocks.

May 27-June 5—Students' exhibit.

June 7-28—N. Y. Society of Painters.

**Toledo, O.****LEDO MUSEUM OF ART—**

May—Early Italian, German and Dutch engravings and etchings; Japanese woodblockts.

June-August—15th annual exhibition of selected American paintings.

**Youngstown, O.****UTTLER ART INSTITUTE—**

May—Samplers shown by Youngstown Federation of Womens Clubs.

June—Institute students.

**Portland, Ore.****ORTLAND ART ASSOCIATION—**

May—School of Portland Art Association.

June—"Art for Children."

**New Hope, Pa.****HE BLUE MASK—**

To May 25—Paintings, Elizabeth Freedley.

**Philadelphia, Pa.****ENNSYLVANIA MUSEUM—**

May—Mary Cassatt memorial; Robert Nanteuil and French line engravers.

**ILADELPHIA ART ALLIANCE—**

To June 1—Philadelphia Water Color Club.

June-Sept.—Members' exhibition.

**HE PRINT CLUB—**

May 9-28—Fourth Annual Exhibition of Living American Etchers.

**LASTIC CLUB—**

To June 8—Sketch class exhibition.

**Pittsburgh, Pa.****IRNEGIE INSTITUTE—**

Oct. 13-Dec. 4—26th Carnegie International.

**Newport, R. I.****ART ASSOCIATION OF NEWPORT—**

May 7-28—School exhibition.

July 9-Aug. 7—Annual exhibition.

**Providence, R. I.****R. I. SCHOOL OF DESIGN—**

Summer—Early American furniture; Battersea enamels.

**TILDEN-THURBER CORPORATION—**

May—Etchings of Brown University by W. C. Applebey.

**Memphis, Tenn.****BROOKS MEMORIAL ART GALLERY—**

May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

June—New York Society of Women Painters; "Fifty Prints of the Year."

July and August—Water color exhibition.

**Fort Worth, Tex.****FORT WORTH MUSEUM OF ART—**

May 5-June 5—17th annual, Texas Artists.

**Houston, Tex.****MUSEUM OF FINE ARTS—**

May—Drawings, Dorothy Kent; Houston Photographic salon.

June-Sept.—Etchings, Blanding Sloan.

**HERVOG GALLERIES—**

To July 1—Paintings, European artists; etchings, Leon, Bonner, Ten Eyck; monotypes, Gideon.

**Ogden, Utah.****FINE ARTS GALLERY—**

May—Geneva Savage Keith.

**Salt Lake City, Utah.****CHAMBER OF COMMERCE GALLERY—**

May—Lee Greene Richards, etchings and monotypes.

**MERRILL HORNE GALLERY—**

May—Bessie Bancroft, Birde Reeder.

**Spokane, Wash.****GRACE CAMPBELL MEMORIAL MUSEUM—**

May 15-31—Kandinsky, Jawlinsky, Klee, Feininger.

**Madison, Wis.****MADISON ART ASSOCIATION—**

May—Oscar B. Jacobson.

June—Prints and etchings.

**Milwaukee, Wis.****MILWAUKEE ART INSTITUTE—**

May—Paintings, Mathias Alden; sculpture, Frank Pearson; lithographs, Gerald Geerlings.

**MILWAUKEE JOURNAL GALLERY—**

May—Landscapes, Frank V. Dudley.

June—Wisconsin Painters.

**"Hard Boiled" Editors**

The Brooklyn *Eagle* is in doubt as to the practicality of a plan evolved by Clarence Mackay for increasing popular appreciation of art by broadcasting treasures in American private collections through reproductions in the newspapers and periodicals. It says:

"Unfortunately the average newspaper cut of a painting is so bad that unless one happens to know the original it will do little to further artistic appreciation. And another point to be considered is that the news element enters into whatever cuts are used in newspapers and it is doubtful if for all the value of the plan from an educational standpoint it will carry enough news to make it practical to any great extent."

**Enter, the "Still-Lifer"**

*La Liberté*, of Paris, lifts its eyebrows at a neologism which appeared in the catalog of the retrospective show organized at the Salon du Printemps at Lyons. The reference is to "M. Andre Perrachon, nature-mortier remarquable," or, in equally neologistic English, "remarkable still-lifer." *La Liberté* calls on M. Herriot, who is not only mayor of Lyons but, as Minister of Public Instruction, "temporary protector of the French language," to interfere in the matter. But what, in one word, is an artist who paints still-life?

**It's Winter, Now**

May in Buenos Aires corresponds to our November, and the *Christian Science Monitor* tells of the opening of the art season. "Already Müller, the art dealer and connoisseur, has opened his doors to the picture-loving public, exhibiting a collection of landscapes by prominent Argentine artists. They are pleasing canvases, full of sunlight, the intense, blinding sunlight of the northern sierras, gay color and the naive grace of the hill men and women. Fader, Vena, Navazio, de la Torre, Botti, all these well-known artists contribute to what may well be called the informal opening of the little art season.

"Later the Municipal Gallery will open officially with a collection of posters and sketches by the Frenchman Mauzan, while later still will be held the annual salon of water colorists and etchers, in which, as is usual, most of the younger Argentine artists will take part, flaunting before the eyes of the public all the extravagances, the gay responses to the beauty of the world, the latest theories concerning form and color, to which youth, particularly in Argentina, is always so delightfully prone.

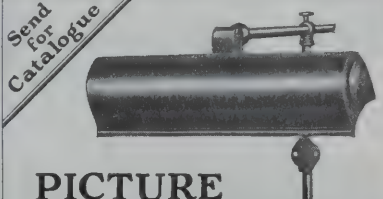
"One-man shows by both foreign and native artists will be another interesting feature of the winter season, since each year sees more and more European painters coming to Buenos Aires in order to exhibit their works to an art-loving and appreciative public."



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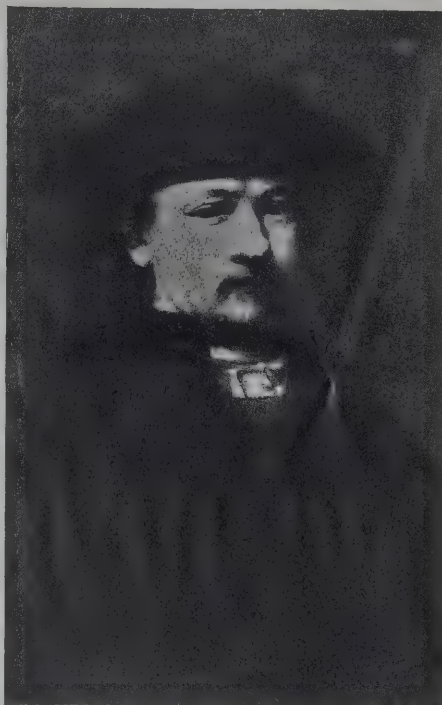
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## A Rembrandt Find



"Self-Portrait," by Rembrandt.

"Budapest, that City of Waltzes, on the Blue Danube," says the London *Sphere*, "was the scene recently of a most romantic discovery. In the loft of a museum a picture of no particular artistic or financial merit was found and submitted to Herr Beer, a distinguished art restorer. In the washing of this canvas, Herr Beer detected traces of a portrait beneath the subject he was treating. Skilful removal of the surface pigments brought to light an exquisite example of the work of the great Rembrandt, a self-portrait of the artist, which once hung in the gallery of Prince Eszterhazy. Not only has the signature of Rembrandt been discovered as a proof of its authenticity, but the style and technique are unmistakable."

### Philadelphia's Problem

The trustees of the John H. McFadden estate have come to the rescue of Philadelphia in the problem of keeping the great McFadden art collection for the city. Under the terms of the will, the collection will revert to the Metropolitan Museum of New York unless it is suitably housed in a wing of the new Philadelphia Museum by February 16 of next year. A panic was caused by the announcement recently that it would cost \$2,000,000 to complete a wing and that the money was not available.

Assurance of a liberal interpretation of the word "ready" has been given by the trustees to Mayor McKendrick, so that the whole sum of \$2,000,000 will not be required. The trustees are Chief Justice Robert von Moschziker of the Pennsylvania Supreme Court and United States Senator George Wharton Pepper.

### A Swiss Gothic Interior

The Brooklyn Museum has opened in its new wing three permanent exhibition galleries, the most interesting of which is a Swiss Gothic interior of 1517, the gift of Mrs. William Hamlin Childs of Brooklyn. German antiquities fill one room and Renaissance objects another.

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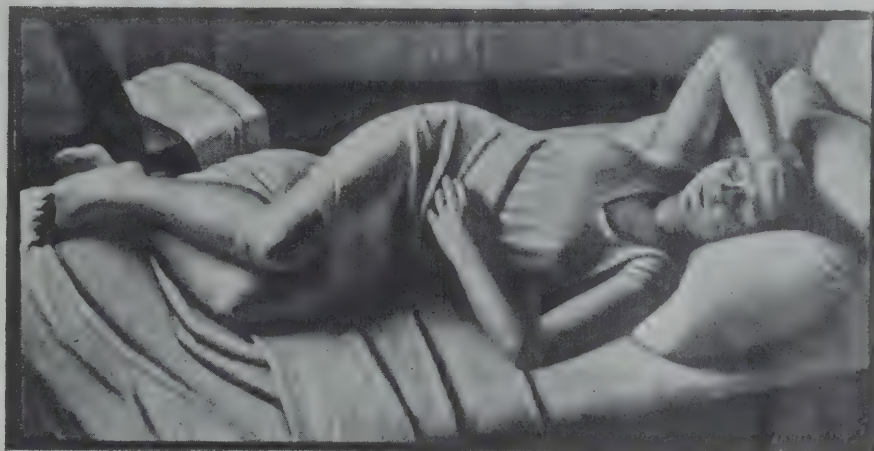
## Pictures by Two Women Are Royal Academy Sensations



*"Dressing for the Ballet," by Laura Knight.*

The two most highly praised pictures in the 159th exhibition of the Royal Academy London are Mrs. Dod Procter's "Morning," which has been bought for the nation by the *Daily Mail*, and Mrs. Laura Knight's "Dressing for the Ballet," which is declared by the critics to have an "extraordinary realism" and "a curiously vivid manner."

Mrs. Procter's picture of a sleeping girl



*"Morning," by Dod Procter.*

has elicited a veritable chorus of praise. According to various critics it is, "by fairly general consent, considered the finest work in the Royal Academy," "in some ways the outstanding picture of the year," and "perhaps the most significant picture of the year." It is in the style which the Germans call the *Neue Sachlichkeit* or "New Objectivity." Mrs. Procter is the wife of Ernest Procter, who is hardly less famous and whose "The Watchers" was recently purchased by the French government. She is

of Irish-Scottish descent. The two live in Penzance and are leaders of the Cornish group.

One critic wrote of Mrs. Knight's "Dressing for the Ballet": "The artist has skillfully evaded both the meretricious and the 'chocolate box' in her treatment of the theme, and if, as Ecclesiastes says, 'there is nothing new under the sun,' there is always a new angle from which old things can be attacked. This new angle Mrs. Knight has found and exploited to the full in her masterly picture."

## Open to All

The plans of the group of independent artists who, as told in THE ART DIGEST, have banded together to combat the influence and "exclusiveness" of the National Academy of Design, have borne quick fruit. A wealthy art lover has pledged \$1,000,000 for the establishment in New York of a National Gallery of Contemporary Art, which, with space for the exhibition of 1,000 pictures at a time, will be the home of an organization which, according to Rockwell Kent, hopes to include in its membership 10,000 of the 30,000 professional artists of America. Any artist may become a member and every member may exhibit.

An additional feature, which will interest the public, will be a permanent collection to be purchased from the artists. As explained in THE ART DIGEST, these works will be chosen by a committee elected by the whole membership, and every work so purchased must be resold on the death of the artist, the difference between the first price and the new price to go to his estate. This arrangement will make the gallery a sort of "American Luxembourg," with the difference that

the artists of America and not government officials will control it.

Another feature is to be limited terms for officers, to guard against self-perpetuating cliques. The gallery will soon be incorporated, with all these provisions in its charter. Aid is being given by James N. Rosenberg, famous lawyer, who is also a painter and author, and who, with Mr. Kent, is one of the moving spirits of the group.

"New York is the art center of the world and is entitled to a public gallery which would show a cross-section of contemporary art," Mr. Kent said to the *Evening Post*. "This gallery must be managed so that it can never become ossified like the National Academy, which has good intentions, but is practically a private club. It must be run on democratic principles.

"Our idea is to stimulate creative art. Any artist will be able to exhibit in the gallery. There will be no jury system under which a few men will be able to reject the offerings of an outsider. Some of the greatest artists in France and America were for a long time outsiders as far as organized galleries were concerned. Henri Rousseau, Gauguin and Matisse, in France, and Arthur

[Continued on page 2]

## Two Great Gifts

American multi-millionaires form great art collections in order to bestow them upon the people. Two eventful announcements bearing on this phase of America's aesthetic development were made in the last fortnight.

The first came from Philadelphia, to the effect that Joseph E. Widener had asserted he would bestow upon the nation the princely collection formed by himself and his father, the late P. A. B. Widener. The Widener treasures, consisting of paintings, sculptures, tapestries and antique furniture, are worth more than \$20,000,000.

The second announcement came from Cincinnati and was to the effect that Mr. and Mrs. Charles P. Taft are to give their entire collection and \$1,000,000 in cash to the Cincinnati Institute of Fine Arts. This assemblage of art is worth between \$5,000,000 and \$10,000,000.

The Taft gift has a significance of its own because it includes music and the drama. There is a growing inclination throughout America for the view of art to be broadened so as to regard all the



fine arts as a unity in movements for aesthetic development.

Contingent upon the Taft gift is the raising of an endowment fund of \$2,500,000 for the Cincinnati Institute of the Fine Arts before December 31, 1928. A group of wealthy men pledged themselves to raise this amount, and the Institute was incorporated on June 1. Its purpose is to "further the musical and artistic education and culture of the people of Cincinnati and to that end to maintain and support schools of art, music and drama, the Cincinnati Art Museum, the Symphony Orchestra and other activities in the fine arts; to hold and manage endowment funds of similar activities or institutions and to afford financial or other assistance to other institutions engaged in furthering these purposes."

The Taft gift provides that the income from the \$1,000,000 is to be used for the maintenance of the Cincinnati Symphony Orchestra, but that the income from the \$2,500,000 may be used for any or all of the objects of the Institute.

The Taft art collection consists of more than 100 paintings by famous masters, Limoges ware and almost priceless faience.

\* \* \*

The Widener collection, now housed in a great mansion at Elkins Park, near Philadelphia, may eventually constitute a museum in that city, or it may go to the national capital or to New York. Mr. Widener is quoted as saying:

"All that is certain is that it will be given to the nation sometime, but what is uncertain in my mind is precisely how and where this shall be done. While personal associations with Philadelphia incline me to make this city the permanent home of my collection, still I am not at all certain as yet whether Philadelphia is really the best place for it. I want to place these pictures where they will be most appreciated by and accessible to the greatest number of persons. I have not given up the idea of building an art gallery myself, and if, all things considered, it appeared advisable that the gallery should be situated in Philadelphia, it would probably be in Fairmount Park."

\* \* \*

Last winter when provision for a national gallery building in Washington was omitted from the senate's building program, Senator Reed Smoot explained it by saying that there were "fairly good prospects that a \$10,000,000 gallery might be erected in Washington as a gift to the nation, and that the government had been offered three of the country's greatest collections if a suitable gallery were provided."

\* \* \*

After John Pierpont Morgan died in 1913 the art world was astonished when young J. P. Morgan sold an important portion of the great collection which, everyone knew, his father had built as a monument to himself in the Metropolitan Museum of Art, of which he was president. In an article on "J. P. the Younger" in the June number of *The American Mercury*, W. M. Walker refers to this and says the sale was necessary "in order to raise cash for the highly expensive liquidation of the estate. The Metropolitan Museum, expecting a bequest of the pictures, had already erected a special Morgan Wing, and its officials were astounded when they learned, first through the newspapers, that the pictures had been sold. Yet in all the storm of dispraise following this

incident, the inflexible Morgan never stooped to explain that necessity rather than choice had dictated the sale."

The writer in speaking of young Morgan's disdain of the public says: "He has, indeed, little cause to love his fellow Americans and he esteems them just so much. . . . This gulf is not entirely of his own creation. People in general . . . have translated this proud and handsome man into a caricature of the Interests, into a veritable Hell-hound of plutocracy, with bloated belly, rapacious hands and glittering eyes. Morgan, although bitterly resenting the conception, has availed himself of none of the contraceptives of publicity. He has had no voluptuous press-agent to perfume him and popularize him, as John D. Rockefeller, Jr., has had."

## Open to All

[Continued from page 1]

B. Davies, Albert Ryder and Winslow Homer in America had a hard struggle to obtain recognition. To the new gallery none will be an outsider.

"I want to emphasize what the gallery will be for the public. The organization will be of such a character that we shall feel justified in asking for funds and in requesting the city for a plot of ground on which to erect a suitable building."

Mr. Kent's opposition to the National Academy came to a head early this year when he charged that the organization's invitation to a group of young painters to exhibit in its galleries was an attempt to convince the public that the Academy is encouraging rising artists.

He charged that "the future of America's plastic and graphic art is being throttled by the politics of a group of mediocre men who control the key positions at the Metropolitan Museum of Art, the American Federation of Arts and the United States Fine Arts Commission," as well as the Academy itself.

## In Frozen Splendor

H. L. Dungan, critic of the *Oakland Tribune*, comments on the fact that the exhibition by the De Zubiurre brothers at the Oakland Art Gallery was cut short by persistent calls of "some gallery on the north coast of America."

"It seems that this northern gallery," he says, "has been all excited over the prospect of showing the works of the De Zubiurre brothers. The director of the gallery must have received the advance publicity announcing these Basque painters; otherwise he would not have sent continuous calls to Oakland for the canvases. As paintings of human beings frozen stiff they were splendid, but beyond that the least said about them the better."

"The moral is to beware of foreign artists who send gifts ahead in the shape of printed praise for themselves."

## Frederick M. Du Mond Dead

Frederick Melville Du Mond, landscapist, and brother of Frank Vincent Du Mond, figure painter and head of the Art Students League, is dead in Monrovia, Cal., aged 60. He was an interpreter of the American desert. A picture he recently painted in Florence, Italy, called "Dawn," depicting an old cart being pulled and pushed across a quarry at sunrise, is hanging in this year's salon in Paris.

## Californians

"Despite the compliments of the editor of *THE ART DIGEST*," writes Arthur Millie, critic of the *Los Angeles Times*, "California has not yet distinguished herself in buying the works of her artists. She prefers real estate." Then Mr. Millie relates an interesting piece of news, saying it remained for an Easterner "to execute the most practical plan for the encouragement and advertisement of Southern California painting."

"Harry C. Bentley, of Boston, founder and president of the Bentley School of Accounting and Financing, who came to California to recuperate his health, settled in San Diego two years ago. He had never found time in his busy career to pay much attention to art, but, leading a quiet existence in the southern city, he became interested in the local artists and their work. His eyes began to open to a whole new world of experience, to that region of joy in the color and beauty of life which dwells the artist. Perhaps it takes an ambitious and successful man to fully realize the artist's contribution to living. Be that as it may, he found new pleasure in the play of light on California mountains and shores, and, as his understanding of art rapidly matured, determined on his remarkable plan."

"In San Diego, and later in Los Angeles he chose the paintings that especially pleased him, and bought them for his personal collection. In all they comprise forty-two works by fourteen artists. Said Mr. Bentley: 'I have enjoyed these works, which should not other people throughout the country also discover for themselves the fine work that is being done by the painters of Southern California? Why should I send this collection throughout the United States to that end?'"

"And that is exactly what he is about. His collection passing the critical eye of Reginald Poland, director of the Gallery of Fine Arts, San Diego, he secured the cooperation and sponsorship of that institution for his traveling exhibit. Commencing with Boston, thirty museums are being invited to exhibit the collection."

"The artists represented are Carl Oscar Borg, Helena Dunlap, John Frost, Arthur Hill Gilbert, Paul Lauritz, Edgar Alway Payne, Hansson Puthuff, Marion Kavanagh Wachtel and William Wendt, from Los Angeles and vicinity; Douglas Parshall, Santa Barbara; Charles A. Fries, Charles Reiffel, Otto H. Schneider, Isabel Schneider and Katherine Wagenhals, of San Diego."

## 27,000 in One Day See Show

California's interest in art and, above all, its desire to build beautifully, had expression in the fact that 27,000 persons were present the opening day of the exhibition of architecture at the De Young Memorial Museum in Golden Gate Park. The exhibition consisted of more than 700 photographs, drawings and models and made an impressive showing of the development of the San Francisco Bay region.

## At the Museum

Visitor: Lovely statue over there; who is it?

Guard: It belongs to the city.

Visitor: Oh, no, I mean what's it of?

Guard: Granite, I guess.

Visitor: But what does it represent?

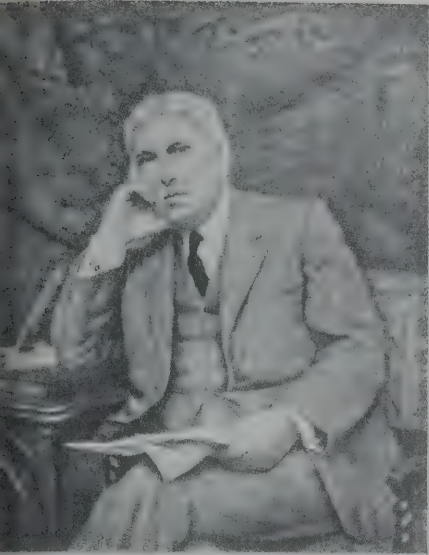
Guard: Oh, about fifty thousand dollars.

Visitor: Thanks!

—California Art Club Bulletin.



# 10,000 Pictures at Salons Bring Indigestion to Paris Critics



Robert S. Thompson, Founder of the Lafayette Memorial," by J. J. Rousseau.

In the Grand Palais, Paris, the Société des Artistes Français is holding its 140th Salon since 1673 and the Société Nationale des Beaux-Arts its thirty-second Salon; these together form the Salon—one French writer greeted them, or it, with "Hello, 'Filipino!'" in memory, need it be said, of double almonds. Both are approached with still vivid, though confused, memories of the Salon des Tuileries, but the older society is, for the most part, accepted for what it is, while the younger draws more crying comment.

Most outspoken as to the critic's burden is M. Paul Fierens, in the *Journal des Débats*: "Truly too much is demanded of us! There are nearly ten thousand works that must be judged within a week. We came out of the Palais de Bois (where was held the Salon des Tuileries), in spite of everything, with a smile. But indigestion is in wait for us at the Grand Palais. The 'Artistes Français' and those whom the prestige of Forain still holds in the 'Nationale,' faithful to the formulas, to the out-of-date varieties, show a quite remarkable endurance. In order not to be disappointed, let us remember that phrase of Melon, copied by an exhibitor under a figure painting which justifies it: 'There is hardly anyone who has not had to pay dearly for having hoped too much.' We know what can be hoped from an art with neither passion nor movement, at the edge of contemporary life. While the Independents not long since exposed more experiments than works fully realized, the Artistes Français give in at the beginning to the struggle against the academic routine. But there are other routines. And we speak 'in general.' After a burst of ill-humor—excusable, we believe, if one thinks of the effort involved, after the visit to the Salon des Tuileries, in that bewilderment which changes all the points of view and falsifies the vision—let us admit that the Salon of 1927 contains enough of 'pretty things,' of honorable exhibits and even of good paintings to please not only its public, but also the most ill-humored of the 'conceited young ones.'"

Turning first to the older society, M. Thiebault-Sisson, in *Le Temps*, remarks:

"We ask of the Salon des Artistes Français neither bold conceptions nor supersensitive studies. It is the refuge of all the traditions, of which it cultivates especially the deplorable ones. But it is not thereby closed to modernism, and its young artists are little by little adopting its formulas, carefully strained. . . .

"The finished work, without any pretension to novelty, but showing a strong desire to do well, united to a scrupulous conscience, and adorned with all the resources of solid craftsmanship, will never, in painting, lose its prestige, in proof of which I need only cite the two magnificent works sent to the Salon des Artistes Français by Maurice Bompard. These two canvases are still-life." One shows various bibelots against a rich Renaissance fabric and forms "a sumptuous harmony in red and gold," and in the other "Spanish-Moorish and Persian faience and Chinese porcelain is displayed in apparent disorder in front of an old curtain of a stunning velvet color."

Compared with these works, "Henri Martin is indeed newer in his grand triptych of the 'Vendages,' destined for the decoration of a hall in the prefecture of the Lot Department. The technique of Henri Martin, with his prejudice for divisionism, with his bold manner of placing the color in commalike touches, with the abruptness of his light effects, derives from Impressionism, but Impressionism has become classic, and his composition, carefully balanced, is not less classic in its kind. . . . It is simply the miracle of the tradition of the past well understood.

"The same might be said of the 'Recolte des Pommes' by Finez, the two portraits of women by Pierre Laurens, the 'Portrait de Mme. Gutierrez' by Clement Serveau, the likeness of the Duchesse de Brissac by Marcel Baschet and the 'Nu Couché' by Biloul. . . . But none of these artists, properly speaking, is young, and it is the young artists that interest me especially, since the future of our art depends on them. . . . One of those who has the most temperament is a Russian living among us, Wolkonsky, a pupil of Ernest Laurent. One may see a bit of painting by him, the 'Nain d'Ascaïn,' which shows a born artist. . . . Mlle. Marguerite Pauvert, whose sister received last year the Prix de Rome, has wished to show that she was not inferior in talent. She has justified that claim by the taste for composition and finely gifted workmanship shown in her work." Other distinctive paintings by young artists are the "Leda au Cygne Noir" by Trébuchet, a large composition by Claude Foreau, son of the landscapist Henri Foreau; and the "Marché de Gharidaïa" by Boieviolle.

M. Arsene Alexandre in *Le Figaro*: "It is a portrait which this year shows the greatest originality. M. Jac Martin-Ferrière has imagined and described an extraordinary Dranem (a Parisian music-hall artiste), a Dranem not at all hilarious, but pensive, melancholy, contemplating from a high, icy balcony a Paris active and shivering in the snow."

Going now to the other side of the Grand Palais, we find the Salon of the Société Nationale des Beaux-Arts, which M. Fierens describes as "the most useless of the Salons. It is not that it is much worse than any other; it is miserable, tiresome. It is all the more noticeable that this year the hanging committee has made a real effort to



"Mme. J. T. R.," by P. A. Laurens.

present the paintings better, to give all the talents their full value. But the fashion of the presentation is better than that which is presented. . . . The truth is that the dissidents of the Tuileries, who have kept their boldness and who have known how to gain the affection of the 'youth' of all ages, have torpedoed the Salon of MM. Forain and Van Dongen. The barge is leaking while it is complacently towed by the old steamboat of the Artistes Français."

However, M. Thiebault-Sisson finds in it evidence of a real attempt to infuse new life and new blood into a body "threatened by arterio-sclerosis." He criticizes chiefly its rules, which permit a member to exhibit as many as six canvases; this, he says, "encourages the artist to show, at the same time as the best, also the mediocre and sometimes even the worst, and when this mistake is made by a number of artists, it weakens the general impression and harms the society."

As to the paintings here shown, he finds the nudes generally poor, the chief exception being that of Gustave Durand. The portraits are better, with two painters dominating in this field, Hugues de Beaumont and Guignet. For interiors and figures in the open air he mentions Marcel Laloe, Yves Brayer, the Belgians, Frantz Charlet and Jenny Montigny, and the Swiss, Girod. The paintings of Forain and Jean Beraud receive high praise, particularly the former: "Never has the talent of Forain shown itself with greater ruggedness and life and with finer gifts of the craft than in the single picture by which he is represented at the Salon."

Of the sculpture the most notable feature is perhaps the "retrospective" show of the works of an American, Charles Cary Rumsey (1879-1922), in the territory of the Société Nationale. Rumsey, M. Fierens says, "died young, but not without having executed his 'Colleone' and his Baryes. He was a remarkable animal-sculptor and from the age of ten showed signs of exceptional ability for modeling and the interpretation of movement. One sees here his first sketches and the collection of a production of which the abundance amazes, the vivacity charms and the quality demands respect."



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Editor-in-Chief.....PEYTON BOSWELL

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## Heritage

In the leading editorial of its first number—last November—THE ART DIGEST referred to the materialistic origin of our American social structure, and said:

"This so-called materialism of America, inevitable as it was, some say has stamped itself on the national character; at any rate, it has caused approbrium to be expressed by foreigners and shame to be felt by Americans. But materialism is ceasing to interdict the cultural growth of America. Nowhere is this more manifest than in the realm of art. In some measure it has been the sense of national shortcoming that has caused our millionaires to build scores of public museums and fill them with examples of beauty, and others to form unsurpassed private collections."

The season just closed has been unexampled in what American millionaires, feeling the nation's need, have done in the realm of art. Entry after entry in the account has been recorded in the fifteen numbers of THE ART DIGEST so far published. About one-fifth of the space of the present number is devoted to this phase of news, extending from the superb Taft gift in Cincinnati to the anonymous donation of \$1,000,000 for a National Gallery of Contemporary Art in New York.

Rich Americans form art collections in order to bestow them on the people. In the last two or three years many new collections have been taking shape. Nothing has been printed about them yet, because of their owners' aversion to publicity. But the eventual result will be a further momentous increase in America's artistic heritage.

## Death of Swiss Woman Painter

Mme. Louise Catherine Breslau, Swiss painter, many of whose works are in French, Swiss and American museums, is dead at the age of 70. Portraits and flowers were her principal subjects.

## Art Alone Endures

All passes: Art alone

Enduring stays to us:

The Bust outlasts the throne—

The coin, Tiberius.

—Austin Dobson.

## New York Season

The 1926-7 art season in New York gave two gasps and expired, late in May. One gasp was the Machine-Age Exposition, at 119 West 57th street, which "celebrated the wonders of the machine from an esthetic point of view," and the other was the first exhibition of the Artists' Co-operative, held in the Casa Alta of B. Altman & Co., whose object is to reach the people "through department stores and hotels with exhibitions and informal non-technical talks."

Henry McBride in the *Sun* said the Machine-Age Exposition contained "a great deal that spoke to the imagination," but "a great deal also that was forced, banal and uninspiring. . . . What the show does is to call attention to the new materials that are being used constructively in the world today, to the new needs of the times and to the unconscious inroad on the mind that the machines make as symbols. . . . Among the objects shown are many perfect machines that are now held up to us as objects of beauty. All these things start one to thinking. . . .

"The machines that are scattered about the present exhibition, with their appealing neatness, their suggestion of strength and durability, and above all by their freedom from silly and hampering ornament, must speak forcibly to all designers and compel them to a return to reason in their arts."

\* \* \*

John H. Weaver, experienced sales manager and student of art, launched the Artists' Co-operative for "larger sales and lower profits." Semi-official participation was obtained from the National Academy of Design and several other bodies. The exhibition included paintings, sculptures, etchings and miniatures, and the exhibitors mainly were artists whose names are familiar.

The show meant little to connoisseurs. "Neither successes nor failures in such an exhibition," said Elisabeth Luther Cary in the *Times*, "mean as much as the fact that a first step has been taken toward bringing to the multitude, the shopping trillions, the notion of selection. If the trillions begin to see pictures as a part of interior decoration their interest in pictures will increase. Not a reflection altogether comforting to the heart of an artist, but helpful to him at that."

## Clean Sweep by Yale

The Yale School of Fine Arts made a clean sweep of the Prix de Rome awards this year. After having provided the winners of the fellowships in painting and sculpture of the American Academy in Rome, it took the fellowship in architecture also, the successful contestant being Homer Fay Pfeiffer, aged 28, of Kansas City.

There were eight contestants, and the problem was a design for a museum of fine arts for a small city.

## Museum's Architect Dead

James Rush Marshall, noted architect, is dead in Washington. He designed the new National Museum building, in which the national collection has improvised quarters pending the erection of a National Gallery. He was a partner of Joseph C. Hornblower.

## Bein Wins New Orleans Prize

At the annual exhibition of the Arts and Crafts Club of New Orleans, the Blanche Benjamin prize for the best Louisiana landscape was awarded to Charles Bein.

## Foreign Auctions

In a sale of old English masters at Christie's in London, ten Romneys brought 48,600 guineas (about \$240,000), which, remarked the *London Times*, was "probably more than the artist earned during the whole of his career." The 50 works in the collection brought \$676,660.

M. Knoedler & Co. paid \$50,000 for Romney's "Lady Hamilton as a Bacchante," for which the artist got 25 guineas, and \$46,000 for his "Lady Prescott and Her Children," for which he received 80 guineas. The same firm paid \$27,000 for Raeburn's "Mrs. Austen," and Agnew's \$36,000 for Gainsborough's portrait of James Christie, founder of the great auction house.

\* \* \*

The auction sale of the Pallavicini (Austrian) collection at Knight, Frank & Rutley's, in London, proved something of a "dud," in spite of the great advance publicity it had in that section of the American art press that is hungry for advertising. The highest price was \$21,000, paid by an anonymous American for Murillo's "Immaculate Conception," which contrasts with \$115,000 paid by the French government seventy years ago for another "Immaculate Conception" by this master.

"The Nutcracker," cataloged as a Velasquez, brought \$10,000; Raphael's "Portrait of a Papal Secretary," \$15,000, and Correggio's "Sorrowing Madonna," \$10,000. Goya's large "Conflagration" brought \$1,050—less than an 8 by 12 by Childre Haslam.

The seventy-six Pallavicini old masters brought only \$140,000, or less than Detroit paid for its latest Rembrandt. It looks as if Knight, Frank & Rutley had been uncooled by that portion of the American art press that so strongly dotes on advertising. It fails to "deliver the goods."

\* \* \*

Announcement is made in the *London Times* that Christie's will disperse in July the great art collection left by Sir George Holcomb, and which will be removed from Dorchester House, London, and the Gloucestershire seat of the family. Among the old masters are examples of Botticelli, Tintoretto, Titian and other immortals. "The Holford Collection" was published by the Medici Society in 1924.

\* \* \*

In one of the May sales at Christie's, in London, a portrait painted by Reynolds in 1788 of Thomas Henry Rumbold as a young man, picturesquely placed in a landscape, sold for \$63,000. A child portrait by Raeburn of William Scott-Elliott, in a pin dress, in a landscape, brought \$61,000.

\* \* \*

A collection of works by Daumier, sold in Paris, brought \$480,000. M. Knoedler & Co. paid the top price, 1,500,000 francs, for the famous composition of Don Quixote and Sancho Panza, while the Louvre acquired the huge canvas, "La Blanchisseuse." The principal buyers were Americans and Germans.

\* \* \*

At an auction sale of engravings, etching and woodcuts in Leipzig, Durer's "Adam and Eve" was sold to the Kennedy Galleries of New York for \$10,180, and Rembrandt's "Landscape with Three Huts" brought \$8,800.



# Loan Exhibition Astonishes Atlanta at Its Own Awakening

That the South, with its old background of culture and its love of beauty, is about to have an astonishing awakening in art is suggested by the abandon with which Atlanta has surrendered itself to the movement fostered there by J. J. Haverty and a few other spirits, including Mrs. Richard W. Johnson, Mr. and Mrs. J. Carroll Payne, Mrs. Samuel M. Inman and John W. Grant. There has just been held, at the newly established High Museum of Art, a loan exhibition of paintings and sculptures from Atlanta homes that would make any city proud. Whereas a very few years ago art was seldom heard of there, the newspapers of Atlanta now vie with each other in printing columns voicing the pride of the city in its art and proclaiming the importance of art from both the cultural and economic standpoint.

All of this, the newspapers very frankly admit, is due to the example of Mr. Haverty, who a few years ago began buying pictures for his home. Other prominent Atlantans were inspired to follow his example, so that, when the loan exhibition was assembled, Mabelle S. Wall could write in the *Atlanta Journal*:

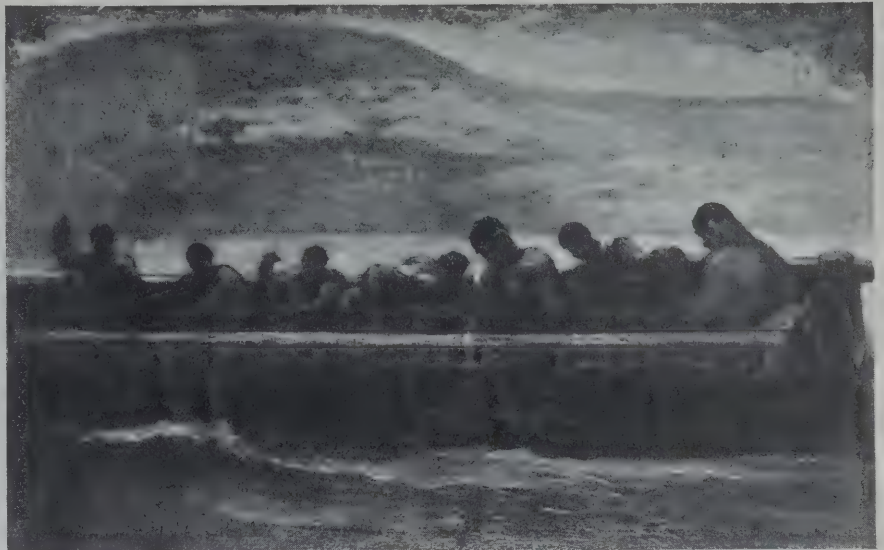
"The Atlanta Art Association has surprised the writer and she believes many others by the collection of one hundred and six paintings and fifteen pieces of sculpture in exhibition at the High Museum of Art. I saw them on last Sunday and marvelled at the number and splendid quality of works of art owned by the residents of Atlanta. They make a remarkable showing and I heard on that afternoon that there were many more to be drawn from for a second exhibition."

In an editorial the *Atlanta Journal* said: The High Museum of Art has entered wittily and deeply into the fabric of life in Atlanta. Today it stands as an invaluable and vital part of that life, supplying a heaven of the spirit and the soul which Atlanta could not now afford to lose.

"In light of developments of the last few weeks—indeed, of the last few days—the question inevitably arises as to how Atlanta existed so long, and on the surface so satisfactorily, without an art museum. The impetus given to thought and feeling in the field of art has been so great since the museum was opened as to amount almost to a visible force, affecting every interest. . . . It is stimulating to know that it has accomplished so much in so short a time, and to realize that its influence will increase and spread until it touches every home with an ennobling magic."

In the same newspaper a special writer, Harry Stillwell Edwards, under the head of "The Awakening," proclaimed the rebirth of letters, music and art in the South, and said:

"In art, every community of size shows striking accomplishment. Galleries and museums and art classes abound. College work in this department shows remarkable advancement. Always the south has loved art, but conditions limited expression everywhere; and the people were too poor to bring in the masters. Who but remembers the home-made pictures on the home walls—the drawings from models, the crude portrait, the study in flowers, the pathetic effort at 'still life?' And how we welcomed even the chromo amongst them? Go now to local art club exhibitions, and to those



"The Bargemen," by Eugene Higgins.

of the college, and note the larger view, and freedom of expression.

"A beginning, but what a beginning! Wait until these eager adventurers do for southern scenery what the artists have done for England, Scotland, Ireland, Holland, and the south of France! I saw imported artists reproducing for extravagant fees scenes in North Carolina all through last summer. The field is unlimited.

"When J. J. Haverty brought into Atlanta, for sake of their silent influence, hundreds of examples of contemporary art, he struck a high note. And he struck it because he had the vision, and realized that the south would respond."

In the loan exhibition one whole room was provided by Mr. Haverty. Most attention was given by the newspapers to "The Barge Men," by Eugene Higgins, which the collector has just acquired from the Grand Central Galleries. "The idea of the painting," wrote Mildred Seydell in the *American*, "came to the painter while watching men shovel sand from a barge in the Hudson River on a hot late afternoon. The men were stripped to the waist; some were negroes. The painter was reminded of Hugo's 'Chain Gang,' and of the 'Volga Boat Song.' The picture in itself is big and elemental. The men were tired from the hot day, with that hang-dog dejection often noted in toilers."

## Baker Wins Buffalo

The "public" in Buffalo joined the "public" in New York, Boston, Pittsburgh and Detroit in voting first place to Bryant Baker's model for the "Pioneer Woman," according to the Reinhardt Galleries, of New York, which are sponsoring the tour of the twelve sculptures, one of which E. W. Marland, oil magnate, is to erect in colossal size on the Cherokee Strip of Oklahoma. The Albright Gallery, in Buffalo, was reluctant to give out the figures, but the "popular vote" in that city resulted as follows: first choice, Mr. Baker; second choice, John Gregory; third choice, H. A. MacNeil. This was exactly the order in Detroit.

Until June 5 the sculptures are on view at the Cincinnati Art Museum; from June 8 to 21 they will be shown at the Herron Art Institute, Indianapolis; June 25 to August 1, the Chicago Art Institute; August 5 to 19, the Denver Art Museum, and from August 24 to Sept. 7, the Art Institute of Minneapolis.

## Southern Art Patron Dead

William Capers Miller, lawyer, president of the Carolina Art Association, is dead at Charleston. He was virtually the founder of the Southern States Art League, and five weeks before his death had welcomed the seventh annual convention to Charleston and had told of the league's origin.

## Taking Up Art

The following skit, signed by "L. E.," is reprinted from the *Bulletin* of the California Art Club, of Los Angeles:

"My dear, can you BEAR it—I have ACTUALLY taken up ART? I mean I have been to the ART exhibitIon, or something they are having at Exposition Park, and I'm HONestly SIMPLY MAD about the diVINE artist I met who was exPLAINing the pictures to his friend who was a posITIVELY VILE person and probably had money or something—do you know what I mean? I just CASually MENTIONed that I never could BEAR even to gaze for a MINute at a PICTURE I didn't like, beCAUSE of COURSE I don't KNOW absoLUTely ANYthing about ART Really, but I ALWAYS know exACTLY what I like—you know how it is—and it makes me POSitively LIVId with rage when I go to an ART GALlery and see so MANY Perfectly VILE pictures. But this ARTist was so disTINGuished looking—I mean he had such long HAIR and DREAMY eyes—and he SAID that ART isn't merely a pretty PICTURE STORY to amUSE the disGUSTing PUBLIC, but a deep and SERious MISSION to exPRESS the HIDDEN meaning of LIFE. And wasn't that just TOO diVINE and arTISTic of him—I MEAN I think he is ACTually the most FAScinating creature I EVER saw, and it is SO WONderful to know that if you DON'T like a picture, it is expressing the hidden MEANing of LIFE, I mean it TRUly IS!"



## Baltimore's Outdoor Sculpture Show

The art season in Baltimore came to an end with an outdoor sculpture show at Homeland, the first the city had seen, under the auspices of the Friends of Art, whose president is Mrs. R. E. Lee Taylor and whose honorary president is Mrs. John W. Garrett. So successful was the exhibition that it is hoped to make it an annual spring event.

Baltimore has a very considerable colony of sculptors, and art lovers of the city had the chance to study the work of Ephraim Keyser, dean of Baltimore sculptors; Hans Schuler, director of the Maryland Institute; J. Maxwell Miller, Rachel M. Hawks, Benjamin T. Kurtz, Grace H. Turnbull, Simone Bragonier Boas, George Conlon of Paris; Alvin Meyer, Jack Lambert, Katherine Ober, Isabelle Schultz, J. Edgar Stauffer, Haynesworth Baldry, W. L. Boggs, Nelson Grofe, William M. Simpson, Jr., and Louis Rosenthal.

Sculptors from other cities responded, too, including Paul Manship, Isidore Konti, Janet Scudder, Anna Coleman Ladd, Beatrice Fenton, Albert Crenier, Paul Bartlett, Helen Sahler, Cecil Thomas of London, Valerie Walter and Katherine Lane.

Herewith is reproduced one of the works that featured the exhibition, "Narcissus," by Beatrice Fenton, of Philadelphia.



"Narcissus," by Beatrice Fenton.

### A "Bezaleel" Discovered?

The Rev. A. F. Futterer, a Los Angeles clergyman, who has been puttering around Palestine for two years, has sent a cablegram home saying he has discovered a genuine Bezaleel. This famous Jewish craftsman lived 3,400 years ago, and the particular product of his art that the Southern California preacher proclaims he has found is nothing less than the Ark of the Covenant. The cablegram gave no details, but the ark should have contained a very precious "collector's piece," a specimen of the handwriting of Moses done with a chisel on stone tablets and containing the precepts he received from the Lord on Mount Horeb.

The San Francisco *Argonaut* is inclined to doubt the discovery, and quotes the Bible as saying that King Shisak of Egypt, when he looted Jerusalem in 932 B. C., carried away "the treasures of the house of the Lord and the treasures of the King's house: he took all," which leads to the belief that he did not overlook the ark, which was "overlaid with gold within and without," and had "four rings of pure gold."

And modern Jews, to whom the relic, if found, would be more precious than anything else conceivable, are not taking any stock in the Rev. Mr. Futterer's cablegram.

### Old Masters for Detroit

The Detroit Art Institute has announced the purchase of two notable old masters, Rembrandt's "The Visitation of St. Elizabeth," from M. Knoedler & Co., for \$150,000, and an "Annunciation" by Gerard David, a rare sixteenth century Flemish master, for \$50,000. The latter picture is only 9½ by 13½ inches, while the Rembrandt is 18 by 22. Both are on panels.

The Rembrandt is from the collection of Baron Rothschild, who acquired it of the Duke of Westminster in 1913.

### One London Skyscraper?

A further gift of \$1,600,000 by John D. Rockefeller, Jr., for the conservation of the Versailles and Fontainebleau palaces and the continuance of the restoration of the Rheims Cathedral, supplementing his previous \$1,000,000 gift, was obscured, in a way, by Captain Lindbergh's achievement.

Another Rockefeller benefaction abroad is \$1,000,000 to enable the University of London to acquire an 11-acre park in the Bloomsbury section as a seat. In this connection, Dr. Maxwell Garnett in the *London Times* suggests that, as a compliment to America, the government allow the erection of just one skyscraper in London, a University of London skyscraper, "which could be of great beauty and could not fail to touch the imagination of every Londoner."

### Sargent's Drawings

Boston is revelling in an exhibition, at the Museum, of 200 charcoal drawings by John Singer Sargent, which are lent mainly by the artist's sisters, Miss Emily Sargent and Mrs. Francis Ormond, and all of which are studies for decorations of the Boston Public Library and the Boston Museum.

The *Transcript* says the drawings "abound in exuberant qualities."

### Faces a Turkish Embargo

George Wharton Edwards has sailed for Constantinople, where he will paint around and about the Golden Horn. Since his departure word has come of the new embargo of the Turkish government against foreign artists, in the effort to protect Turkish art from western influences. The Bureau of Fine Arts, it is reported, is empowered to prevent at its discretion any foreign artist from following his vocation in the country.

## Prince of All!

Next day after the death of Henry F. Huntington, the world's greatest collector, the *London Times* casually mentioned "Pinkie," by Sir Thomas Lawrence, as one of the treasures of his collection. Nine days later the New York *Herald Tribune* announced it in big headlines, thereby taking the morsel out of the mouth of *THE ART DIGEST*, which had known of the transaction for two months, but had refrained from printing it out of deference to Mr. Huntington, then a very sick man, and who was averse to publicity because of the unmerciful criticisms that had been passed by American writers on the work and the \$388,500 which Sir Joseph Duveen paid for it at auction.

In the Huntington mansion at San Marino, near Pasadena, Cal., which was constructed as an art gallery and which will now be open to the public, "Pinkie" hangs in the drawing room as a pendant to Gainsborough's "Blue Boy." Perhaps the picture was needed for this purpose, and for this reason was worth the money. Its pendant previously had been a brownish Gainsborough landscape. "Pinkie" and the "Blue Boy" are placed on either side of the door. The latter cost \$750,000.

The Huntington pictures, now the treasure of the people of California, are all of the noble Old English school. The greatest is Reynolds' "Mrs. Siddons as the Tragic Muse." There are eight superb Romney pictures, historic rugs and matchless examples of antique furniture, the incomparable library and the superb park and buildings in which they are housed, together with the \$8,000,000 fund for maintenance, are estimated by the New York *Herald Tribune* to be worth \$50,000,000. Truly a princely gift to California.

### An Astonishing Feat

To create a collection paralleling and of equal importance to the famous Wallace collection in London in the space of six months is a feat that, one would think, might call for a magic wand. And wouldn't such a collection make an astonishing birthday gift? Yet, one reads the following in the *Chicago Evening Post*:

"How one of the world's most famous art collections—the Wallace collection in Hertford House, London—was duplicated for an American birthday gift has been revealed by a distinguished British artist on his return to London from this country. The American Wallace collection, according to his account, was assembled by Sir Joseph Duveen at the order of Archer M. Huntington, wealthy American collector, so that the latter might present it to his wife as birthday gift. The Duveen organization spent six months in collecting tapestries, paintings, furniture, porcelain and jewelry in quality and numbers equal to those in Hertford House."

Mrs. Huntington was Anna Vaughn Hyatt, a noted sculptor.

### Gives Prints to the Nation

J. L. G. Ferris, Philadelphia etcher, has presented to the United States National Museum the collection of 2,304 prints, formed by himself and his father, the late Stephen J. Ferris, painter and etcher. The donor's mother was a sister of Edward Thomas and Peter Moran. The collection extends as far back as Rembrandt.



## Borglum Begins

It may not be so quiet for President Coolidge in the Black Hills this summer after all, for, says G. D. Seymour in an *Associated Press* feature, "roaring jack-hammers, splitting the high silences of the mountain wilderness, proclaim through the echoing vales the inauguration of the greatest sculpture ever conceived by man."

This means that the indomitable Gutzon Borglum, scorning all the trouble at Stone Mountain, in Georgia, and his crew of workmen have started the transformation of the granite of Mount Rushmore into figures of Washington, Lincoln, Jefferson and Roosevelt, "created on a scale which dwarfs all other heroic sculpture of the ancient or modern world."

Borglum has begun with the head of Washington, and hopes to complete one figure each summer. Each is to measure 265 feet from the top of its 60-foot head to the point where it merges at the waist into the mountain. The finished group will stand 465 feet above the surrounding terrain and the figures are being carved in the proportion of men that tall. The work will cost \$435,000. The sculptor is now 60, and should he die the work would be completed from his models.

## Gregory's "Millennium"

In the Forum on Allied Arts held in connection with the convention of the American Institute of Architects at Washington, John Gregory, spokesman for the National Sculpture Society, forecast what might very well be called a millennium for art in America. He asserted that the development of labor saving machinery would release the people for "the enjoyment of the pleasures of art" and that beauty would be "the natural interest of their leisure."

"The nation will be engrossed in art," said the sculptor. "Streets will lose their present character and become canyons of brass and color. They will be designed in units rather than as collections of buildings, and with the increase of scale and the reduction of design to the simplest lines, decoration will be of vital necessity and collaboration between the arts imperative."

Addresses also were made by Arthur Covey, for the Society of Mural Painters, and Arthur A. Shurtleff, of Boston, for the American Society of Landscape Architects.

## Carter H. Harrison's Gift

Carter H. Harrison, former mayor of Chicago, who for many years has been a zealous patron of the arts, has given a group of twelve paintings by contemporary artists to the Carter H. Harrison Technical High School, named in honor of his father, who was also mayor of Chicago. They represent the work of Frank C. Peyraud, Victor Higgins, Walter Ufer, Martin Hennings, Wilson Irvine, Edgar Payne, Irving K. Manoir, Birger Sandzen and Alfred Jansen, all of whom are either Chicago painters or former Chicagoans.

Mr. Harrison distinguished himself as a friend of art in 1914 when as mayor he was instrumental in establishing by ordinance the Civic Commission for the Encouragement of Local Art, maintained by the city budget, thus making Chicago the first city in the country to give official economic support to artists. The commission purchases paintings and sends them on circuits of the public schools.

## Prize Picture Falls to Julius Rosenwald



"Arabs in the Market Place," by Douglas Parshall.

The Chicago Galleries Association is run on a plan similar to that of the Grand Central Galleries in New York, with artist members who provide paintings and with lay members who pay an annual fee and to whom are awarded the works honored in the competitive exhibitions. A certain number of the lay members are selected by lot and these, in the order of their drawing, choose the paintings that best please them.

This spring Julius Rosenwald, multi-millionaire art patron and head of Sears Roebuck & Co., selected the painting which was awarded the \$1,000 first prize, Douglas Parshall's "Arabs in the Market Place."

The two \$500 prizes went to Oscar E. Berninghaus of Taos, N. M., whose painting was selected by David B. Gann, and to George Oberteuffer, whose picture was chosen by Charles H. Worcester.

The three \$400 prizes were awarded and selected as follows: to John Stacey by George Mieth, to E. Martin Hennings by Chauncey Keep, and to Carl R. Krafft by Garnett McKee.

The artists and patrons receiving the \$300 prizes and pictures are, respectively: John A. Spelman, Frank Matthiessen; Carl C. Preussl, Charles W. Higley; Claude Buck, Wallace B. Rogers; Frank C. Peyraud, Charles H. Wacker; Frank V. Dudley, John F. Gilchrist.

Those receiving the \$250 prizes and pictures are, respectively: Anna Lynch, John Stuart Coonley; Arvid Nyholm, Mrs. George L. Cragg; Paul Trebilcock, George T. Turner; Irma Rene Koen, W. H. Dangel.

Two hundred-dollar prizes and pictures were given to the following artists and patrons: Joseph Birren, Charles H. Thorne; Edgar S. Cameron, John H. Hardin; Adam F. Albright, Louis W. Hill; Mary Susan Collins, Walter P. Paepcke; Cathryn Cherry, Otto C. Doering; Adolph Heinze, Scott Brown; Allen J. St. John; D. J. Molloy; Alfred Juergens, C. H. Law; Charles P. Killgore, Edward F. Swift; Edgar A. Payne, George Woodruff.

The jury of award included Curtis B. Camp, John A. Holabird, Oskar Cross, Frederic Tellander, Edward T. Grigware.

## A Tribute to Blazys

Readers of the 15th May number of THE ART DIGEST will remember the high praise Elisabeth Luther Cary of the New York *Times* gave the sculpture of Alexander Blazys at this year's annual Cleveland exhibition, which she visited. Grace V. Kelly, critic of the *Plain Dealer*, devotes a separate criticism to the sculpture, and begins:

"By far the most important piece of sculpture shown in the eight years of the Cleveland artists' exhibitions is Alexander Blazys' 'The City Fettering Nature.' Its power and utter perfection have been enthusiastically acknowledged by everyone who has seen it, as well as by the jury that gave it the first prize.

"It is a true sculpture group, with soundly designed silhouettes, no matter from which angle you view it, and it has an added quality which means creation and inspiration and the sinking of the artist's self before

the greater importance of the idea. It is an overwhelming piece of work, and without any hint of 'See what I did' in it.

"Blazys is the type of artist who can be banked on to surprise you in each exhibition, as his mind is teeming with ideas all the time."

## 40,000 at Utah Exhibition

More than 40,000 persons saw the annual exhibition of American art at Springville, Utah. Jonas Lie was awarded a \$500 prize and Emile Walters a \$200 prize, and both canvases were bought for the Springville High School.

## Layton Gallery's New Plan

The trustees of the Layton Art Gallery of Milwaukee have decided to have current exhibitions in addition to the permanent collection of the late Frederick Layton.



## Lindsay as Critic

Vachel Lindsay, poet and artist, turned critic on the occasion of the exhibition by "The Blue Four" in Spokane, Wash., where he now resides, and wrote two articles for the *Spokesman-Review* in which he poked what that newspaper termed "gentle fun" at the abstractions of Lyonel Feininger, Paul Klee, Alexey Jawlensky and Wassily Kandinsky, all of whom are professors of the State Guild of Arts and Crafts at Weimar, Germany.

The exhibition is being held at the Grace Campbell Memorial and Art Museum. Of the four, Feininger was born in America, Klee is German and the other two are natives of Russia. Lindsay calls them a "product of Munich," which city, he says, "for about fifty years has been the center for all sorts of artistic revolutions, especially in painting.

"The first and most advertised revolution was the Munich Secession, now passé with many continentals, but leaving behind in the great galleries of the world many most interesting paintings which approach the general theory of this exhibition. This exhibition is presumed to be the last word. It is not necessarily the last word, because that will come on the judgment day.

"Wissily Kandinsky, the leader of the school, attempts to take geometry and make it into painting. While he has succeeded in being enormously influential by talking about this theory and has succeeded in making some interesting designs, he has not kept to the theory tightly and his most interesting pictures and those which are most influential are those where he has departed from his text and not returned to it again.

"No. 61, called 'In Blue,' is the most abstract and geometrical of all the exhibited pictures and is much in the spirit of the most mathematical and abstract of musical compositions, but even in this picture he has made representations and Edna St. Vincent Millay's wonderful sonnet beginning, 'Euclid alone has looked on Beauty bare,' hold true even here.

"This wonderful sonnet is a complete commentary on the entire movement and an excellent commentary on No. 61. For here we see a combination of arrows and of old fashioned cross-bows with which the albatross was killed in 'The Ancient Mariner.' I am not casting any reflection on the picture, which is undoubtedly 'in blue,' according to the title. Carrying out my albatross and Ancient Mariner hypothesis, it is probably sea blue. There are here the feathers of the albatross, one of her eggs, and even the figure of the albatross with glaring eye may be discerned.

"A certain type of mind can look at this picture and lose itself in complete geometrical abstraction and like it, but we return to Edna St. Vincent Millay and reassert that Euclid alone has looked on Beauty bare, and to be perfectly consistent, this should not be named 'In Blue,' but numbered and called the first proposition in Euclid, or the sixth, as you please. If we are dealing with geometry, the geometrical propositions should be numbered, as in classic geometry."

A little later Mr. Lindsay asserts that "this new and defiant idea from Munich is as irrelevant to the cause of American art and civilization as was the World War, and as puzzling in as many respects. The only use for such pictures is in a European gallery, when the eye has grown world weary from seeing too many things from thousands of years back, well drawn, well

painted, well carved, well composed and with a definite relation between the title and the picture."

And still later, softening a bit, he says: "I have possibly made a pretty persistent assault upon the theory of these pictures, but that does not alter the fact that if you stand in the farthest corner of the room and look at them as a whole, you are enormously stimulated and refreshed. Your curiosity leads you beyond your curiosity, for every single one of them is beautiful in the old Japanese sense. There is not a single Japanese master who ever lived but would respect this exhibition and feel akin with it. I rather think that most of the Japanese masters, if they could speak our language, could discuss this exhibition with more clarity and consistency than the producers of the pictures."

In his second article Mr. Lindsay deals with Feininger, who is marked "American" in the catalog. The writer says: "I have no doubt he can prove it a thousand times outside of the art gallery. In the art gallery, his pictures are as American as Berlin pretzels, Vienna sausage and Munich beer. He is one more expatriate American, bending his neck absolutely to the weariest oracles of the weariest corners of Europe. But once assuming his subjection, we have something interesting in the form of slavery."

Mr. Lindsay likens Feininger's pictures to the topsy-turvy settings for the film, "The Cabinet of Dr. Caligari," which he terms "the most complete example of world weariness ever thrown on a movie screen."

However, in the end, Mr. Lindsay finds many of Feininger's pictures to be "variations on that ancient father in art, that massive antique, that long-lost classical monument, James McNeill Whistler. It is a horrible charge to bring against a young artist that he is influenced by a man who preceded him by no more than 25 years and who was possibly 'sassier' than he in his time, but the author of 'The Gentle Art of Making Enemies' finds an unconscious tribute in Nos. 70, 19, 71, 15, 18, 17, 16, 24, 69 and 23. Whistler is a little bit mused up, I would say."

## Oakley Murals Dedicated

The set of sixteen mural paintings by Violet Oakley, of Philadelphia, for the Pennsylvania state capitol at Harrisburg, concerning which so much has been written in the last two years, were formally unveiled in May, and, says the Philadelphia *Inquirer*, "another very impressive group has been added to the heretofore extensive works which comprise a fair-sized art gallery within the edifice."

The murals "give a new countenance to the capitol," asserted Senator George Wharton Pepper in his dedicatory address. They depict "The Opening of the Book of the Law," and are placed in the Pennsylvania Supreme Court Chamber. The first painting is over the entrance to the chamber and is in the form of a monogram of the letters of the word "Law." The other fifteen panels represent "Revealed Law," "Law of Nations," "International Law," "Common Law," "Law of Reason," "Divine Law," and "Law of Nature."

## Feeding Mediocrity

The chief fault of American criticism is its warm hospitality to second-rate striving.

—George Jean Nathan, in "The American Mercury."

## A Vast Museum

C. H. Bonte, art critic of the Philadelphia *Inquirer*, in the course of a review of the season in that city, has some things to say concerning the new art museum, which is gradually taking form at the head of the Parkway, that will interest art lovers everywhere.

"When completed," says the writer, "this will be the most majestic temple of art in this country, not only in respect of dignity of architecture and in the return to the old Greek love of color in its polychrome exterior decoration, but by reason of its superbly exalted position. The impression which this vast building will make finally is already easily conceivable, and a short while ago there was afforded a brief glimpse of the actual effectiveness of the artificial waterfalls which will border the giant stairway rising to the main entrance. Those who saw the water turned on were at once reminded, if they were traveled persons, of a long prior utilization of the aqueous motive in the same fashion in the gardens of certain famous Italian villas in the neighborhood of Rome, Naples and Florence.

"Doubt has been expressed in some quarters whether the city possesses enough art to fill adequately such a mighty treasure house, but such doubt is easily dispelled when it is considered that much of the best which the Pennsylvania Museum, in Memorial Hall, Fairmount Park, now has to show, not only in pictures, but in other phases of art, ancient, medieval and modern, will be placed here; that the great Elkins collection of paintings will occupy many rooms and the McFadden collection several others. These collections in themselves will form decidedly more than a nucleus for the museum, and doubtless before the time of formal opening occurs, there will be much more to tell.

"It might be of value to reserve some large room, or several rooms, in the museum for the accommodation of certain traveling exhibitions, since the lack of such adequate space caused the one great disappointment of the present season. This was the failure of Philadelphians to see the European section of the Carnegie International."

## Maurice Sterne's "Awakening"

Maurice Sterne's marble statue, "The Awakening," given to the Boston Museum by Mrs. Galen L. Stone, has been placed on view in what F. W. Coburn of the *Herald* calls a bad setting, "obviously out of scale and out of key with its surroundings." He advises that it be placed in a gallery "of more soprano and superillumined tone" when the museum's new wing is completed. The critic gives this rather startling interpretation of the work:

"A woman, shapely of torso, long of shank, leans on her right arm and sleepily throws back her head, supported by the left forearm and hand. This is the healthful awakening of which some health syndicator has lately written: the postlude of refreshing sleep after which one stretches the arms, expands the rib-basket, unkinks the legs and gradually gets ready for a happy, prosperous day. More than that, too, may be symbolized in the piece."

## No-Jury Show in New Orleans

The Art Association of New Orleans will open the art season next September at the Isaac Delgado Museum with a "no-jury" exhibition of members' work.



# A Tapestry Which, Like the Phoenix, Arose from Its Ashes



"The Passing of Venus," a Merton Abbey Looms Tapestry After a Design by Sir Edwin Burne-Jones.

The tapestry here reproduced was designed by Sir Edwin Burne-Jones and first woven at the Merton Abbey Looms in England under William Morris's supervision. In 1908 it was exhibited in London and then loaned to the British government for exhibition at Brussels, where it was destroyed by fire. The cartoon is preserved in the Victoria and Albert Museum, and four years ago George G. Booth commissioned the Merton Abbey Looms to weave it again. Now he has given it to the De-

troit Art Institute, whose *Bulletin* says that "its unique importance lies in the fact that it represents the art as well as the craft of the Pre-Raphaelite Brotherhood."

"The Passing of Venus," which is 8 feet 11 inches high and 19 feet 3 inches wide, is woven entirely of wool. The Queen of Love, passing in her dove-drawn chariot, witnesses the havoc being wrought by Cupid among a bevy of women.

The tapestry works at Merton Abbey were founded in 1881 by William Morris and their influence on modern tapestry

weaving "is far more comprehensive than that of any similar enterprise. This was due partly to the enthusiasm of Morris, partly to the collaboration of Burne-Jones who, with true feeling for the flat, unpictorial qualities of a textile hanging, designed the personages, while to Morris's share fell the filling of the spaces with flowers, the borders, and the color scheme in general. Thus it comes that their joint works are full of a spiritual radiance, joyous poetry and a certain 'airy-fairy' grace."

## Bellows at Baltimore

The George Bellows memorial exhibition, which has been going the rounds of the American museums, closed the season in Baltimore. H. Kingston Fleming in his review in the *Sun* asserts that Bellows "to-day is a figure of contention. The tendency seems to be to either underrate him or overrate him. Duncan Phillips, for instance, in his work 'A Collection in the Making,' is not enthusiastic. He draws the conclusion that if Bellows once was an artist of promise he forsook his art for sensationalism, and, illustrating, he points to his preoccupation with prize fights and similar florid, if dramatic, subjects.

"Bellows certainly had a profound sense of the dramatic and, if fate had led him to become, say, President of the United States, he might have out-Roosevelted Roosevelt. In the field of drama he might have been an O'Neil. His sense of drama, while lusty, is rarely cheap, however, and in his late paintings, especially the landscapes, there is evidence that he is far from being a better sort of journalist-artist. Had he lived there is reason to suppose that there would have been a marked difference between his earlier and final periods.

"His Crucifixion, the most imposing piece in the exhibition and priced at \$25,000, makes El Greco seem mild in comparison or the number of shocks communicated to the observer per square inch of canvas. But who will say that it is not a powerful, even a great composition? There is more than 'attention value' here. The attitudes of the figures and the spacing of the canvas, the mixture of restraint with force make it

seem finely conceived and convincing even though it be far removed from those quiet conceptions of Calvary that we are accustomed to."

## Praises Our Skyscrapers

Dr. Hans Machowsky, director of the National Portrait Gallery in Berlin, who is making a tour of America and the Orient, after passing twelve days in New York, told the *Times* the Grand Central Terminal was one of the finest artistic expressions he had yet seen in the country. He said it was simple, vast, harmonious and admirably suited to its purpose, therefore beautiful.

In painting, he asserted, America has not developed an individual style, but in architecture has found a unique and characteristic mode of expression. "The skyscrapers, with their setbacks," he said, "are not only beautiful, they express your national character,—there is in them strength and aspiration."

## League to Have Clubhouse

Construction has begun of the new headquarters for the Architectural League of New York, at 113-117 East Fortieth street. Three residential buildings now on the site will be renovated at a cost of \$80,000 for occupation next Fall. The league will then become virtually a club for its 1,200 members, consisting of architects, painters and sculptors. There will be five studios, eleven bedrooms, a dining hall and grill, and a large gallery for public exhibitions. For forty years the league has maintained a small headquarters in the Fine Arts Building.

## Making It Fit the Crime

*The Palette & Chisel* of Chicago grows facetious over Corona Mundi's exhibitions of paintings in prisons, and suggests turning the idea topsy-turvy so as to convert the shows into punishments and make the "punishment fit the crime."

"Imagine," it says, "the sex-lorn and temperamental husband exterminator condemned to solitary confinement in a cell hung with Walt Kuhn's golly-woggies. Or, the hard-boiled gun-man surrounded by amateur still life sired by Cezanne. Or the rapist compelled to live with a bunch of what a modernist believes to be nudes. Ah, hah, have the ingenious Chinese ever invented a crueler one than that?"

"While all crime is generally classed as vicious, that of the bootlegger seems sufficiently established in the popular affections to be considered of a benign nature. His punishment might be tempered through a display of those famous Teutonic genres known as 'drawing it from the wood.' The revered bock beer emblem of the goat and the barrel might be sympathetically used in his cell decoration."

## Art for Leavenworth Prison

Having begun a program of art exhibitions in prisons at Sing Sing, Corona Mundi, International Art Center, of New York, has sent a group of old masters to the United States Penitentiary at Leavenworth, Kan.



## An Art Accord

World co-operation in the arts, under the auspices of the League of Nations, was proposed at a meeting of the Faculty of Arts under the presidency of Lord Burnham. Present at the meeting were representatives of the embassies and legations in London and of European, American and British art organizations, according to the *London Times*. A resolution was unanimously passed inviting the Council of the League of Nations to constitute an international committee of arts and crafts on similar lines to the International Institute of Intellectual Co-operation in order to establish an interchange of artistic ideas and culture with a view to linking up the art centers of all the countries and the organized interchange of national music, literature, drama, dancing, fine arts and crafts.

Lord Burnham was of opinion that the more concord and exchange of ideas there were between the nations in respect of all the arts, and especially in respect of some of the arts, the better it would be for the happiness and progress of mankind.

Sir John Cockburn, chairman of the Council of the Faculty of Arts, who moved the resolution, said there was nothing more civilizing than a love of art. International animosity could not exist in the atmosphere of an art gallery. Those who loved peace and wished to see international amity must have deep sympathy with the movement.

Mr. Frank Rutter, art critic, said the idea of the movement was to have a central building where there would be a hall suitable for concerts and dramatic performances

and rooms suitable for the exhibition of pictures and other works of art—a place where each nation could be represented not merely once a year, but throughout the whole year.

A further resolution was carried request-

ing the diplomatic representatives in London of the various countries to nominate representatives to serve on an international committee to co-operate with the Faculty of Arts in perfecting the scheme.

*European Art Auctions*

*European Art Auctions*

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M. ANDRE SCHOELLER  
8, rue de Seze



## The Arch-Critic

Not unmindful of the joke on itself, in so highly commending the Metropolitan Museum of Art for daring to buy an Antonello de Messina which Bernard Berenson had questioned, THE ART DIGEST prints this announcement by the American branch of the Oxford University Press of the forthcoming publication of the eminent expert's "Three Essays in Method":

"Very recently, the Metropolitan Museum purchased for \$65,000 a picture of the Madonna and Child by Antonello de Messina, the Sicilian master. Bernard Berenson was the only expert who questioned whether this work was rightly attributed. He based his doubts chiefly on archaeological grounds, after having seen, not the picture, but only a photo of it. Other leading scholars thought they had disproved Berenson's theory.

"But now what has happened? Only a few days ago, in cleaning the picture, the Virgin's head came away, revealing a quite different head beneath. This was not only a great personal triumph for Berenson and his method, but it indicates how acute and how authoritative are the conclusions in his 'Three Essays in Method,' which the Oxford University Press will publish shortly. The very picture under discussion is reproduced in the book, and the whole problem of this portrait discussed in the chapter, 'A Possible and an Impossible Antonello.'

"Before this exciting discovery, it was an established fact that 'Three Essays in Method' would prove one of the leading art books of the decade. Bernard Berenson here presents his way of dealing with art criticism through a study of the methods of painters—the very method that has resulted in this remarkable discovery and verification."

\* \* \*

The four volumes of Mr. Bernard Berenson on the Italian Painters of the Renaissance, long known and highly regarded in English, have recently been published in French translation by M. Louis Gillet and the Comtesse de Rohan-Chabot and have received marked appreciation in the French press. As M. Paul Fierens, who devotes to the work three "feuilletons" in the *Journal*

*European Art Dealers*

*des Debats*, says: "It is known that Mr. Berenson is the best 'connoisseur'—with M. Louis Gillet let us give that old word its full meaning—of Italian art before the 17th Century. His boldest 'attributions,' based on the observation of the intrinsic character of the design, are received in both hemispheres, particularly the New World, as oracles. The English edition of his 'gospels' simply enumerates these attributions in a series of lists, which the American critic is just now revising and of which the French edition is temporarily deprived."

More than one commentator is struck by the—well, call it dogmatism, of Mr. Berenson. M. Rene-Jean, in *Comœdia*, says: "Mr. Berenson, who is considered the best connoisseur of Italian art, who is, in the other arts, a cultivated amateur, and whose tastes do not follow, but rather anticipate those of our most noted contemporaries, has desired to present a philosophy of art. . . . He wishes to explain everything. In his youth, we are told by M. Gillet, he was 'very restless and very presumptuous.' After having read the book, I wonder whether Mr. Berenson has changed much. Restless he no longer is, but presumptuous? No doubt one is attracted and partly won over by his luminous intelligence. It obliges one to follow, in spite of oneself, and although one may be repelled by the assurance with which, before each work of art, he develops his theories like a sermon."

With somewhat the same viewpoint, M. Edmond Jaloux, in *Les Nouvelles Littéraires*, says: "M. Bernard Berenson gives us, in the best two of his four volumes, on Florence and Central Italy, a little course in esthetics, where one finds, brilliantly summed up, the various reasons why we enjoy a painted or sculptured image, and these different motives form according to their own values a very distinct hierarchy by which can be classified at the same time the painters and their admirers. One may be astonished that the method of Mr. Berenson forms in his view a science as exact—or almost—as mathematics and that the judgment which he gives takes thus an absolute character. We are accustomed to shade our esthetic judgments more and to temper them continually with a sense of the relative. But doubtless it is well that, from time to time,

*European Art Dealers*

someone should pronounce decrees ex cathedra and impose a coherent system on our floating convictions."

M. Jaloux, like others, notes Mr. Berenson's stress on "tactile values" and on the theory that the representation of an object gives us greater pleasure than the sight of the object itself, a view expressed, if not shared, by Pascal. Whether or not the French commentators agree with Mr. Berenson, their general feeling is one of gratitude and respect. M. Fierens says: "Too many students of esthetics reason at their desks. It is always before a painting that Mr. Berenson goes to philosophize, rising from the level of artistic details to that of abstractions and laws, without losing contact with life. . . . Mr. Berenson has rendered us the eminent service of restoring to the criticism and history of art their autonomy and to the work and the individuality of the painter their dignity."

### Faggi Gift for Santa Fe

A bronze statue of St. Francis by Alfeo Faggi has been presented to St. Francis' Cathedral, Santa Fe, and, pending the erection of a pedestal, is on view at the Museum of New Mexico.

### Washington Landscape Tour

The Landscape Club of Washington, D. C., has arranged a circuit exhibition, which can be booked through its secretary, Garnet W. Jex, 631 Orleans Place, N. E.

*European Art Dealers*

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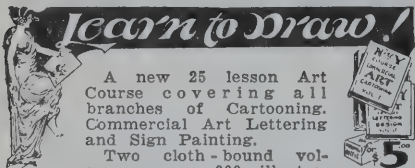
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## "Non-Stop"

It was quite natural that Dorothy Grafty, art critic of the Philadelphia *Public Ledger*, should find the substance of an essay in Captain Lindbergh's flight from New York to Paris; for she is an air enthusiast herself and among her ventures has been the inspiring and beautiful flight from Prague to Strassburg. After reflecting on "the daring, the creative stimulus" in the Lindbergh flight, the instantaneous flashing of news to the world, and the panorama which the aeroplane has made of the whole earth, she asks:

"Does it mean anything to the arts—this strange new perspective? Is it in any way responsible for the revolt of the contemporary generation of painters and sculptors?"

"We turn to the art exhibitions for evidence. The chaos of the 'isms' might be attributed, perhaps, to the sensations of a bad sailor—in air or on sea. But it has little to do with that tremendous order, that sudden appreciation for the relative importance of things and of peoples.

"It is very confusing, but from the welter of rebellion come certain small signs of the changing viewpoint, and they reveal themselves more clearly in the advertising sections of our magazines than in the paintings of our exhibitions.

"Some one has looked down upon the modern streets—has seen the order of light shafts in pattern crossing one another; has caught a sense of relative masses in the dark moving bodies of the machines. The swarming crowds are no longer haphazard; the lights and the sounds and the swift movement become a design as definite as that traced by the earth when one views it from the clouds.

"Interest becomes more general. The mind of the creative artist is less occupied with isolated examples; it toys rather with great and absorbing generalities. A study of window or doorway gives place to a pattern study of a city—the relation in shape and mass of its buildings to its streets, and the linking of each to the other by the modern use of light.

"As men are questing in the air, so men are questing in the arts, and some day one of them will make a non-stop flight from the present lack of certainty to a definite point of achievement beyond the storms of the 'isms' and the feeble cries of the hard-dying conservatives.

"What will they find when they reach their new objective, these pioneer airmen of art? Who shall say? Other ages have developed other arts, and from the experience of the past it is almost safe to conjecture that at the end of the non-stop flight the goal will differ far less than any one may now dream from what has gone before. Artists will use the same language, but they will express new thoughts."

## Silva Wins Popular Prize

The popular prize at the annual exhibition of the Southern States Art League at Charleston, S. C., was awarded to William P. Silva's "Sun Dispels the Fog, Runnymede, S. C."

## In Dante's Town

She (just returned from a trip to Europe): And in Florence I saw the Pitti Palace.

He: Oh, did ums?

—California Art Club Bulletin.

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## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

June—"Painters and Sculptors," woodblocks, Gordon Craig; monotypes, William H. Clapp.

### AINSLIE GALLERIES (BARKER BROS.)—

June—Franz Bischoff.  
July—Edmund Osthaus.

### BILTMORE SALON—

June—Santa Barbara Artists.  
July—Etchings of the West.

## Oakland, Cal.

### OAKLAND ART GALLERY—

June—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

June—Pasadena Society of Artists; Hovsep Pushman; Robert Damont Otis; Paul Sample.

### GRACE NICHOLSON'S GALLERIES—

June—California artists; American Indian art.  
July—Javanese art; fabrics.

## San Diego, Cal.

### FINE ARTS GALLERY—

June 10-Aug. 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco.  
June—Monotypes, Theodore Morgan; Graphic Art of Diego Riviera.

## San Francisco, Cal.

### CALIFORNIA PALACE, LEGION OF HONOR

To July 1—Painting by Jane Peterson.

### PAUL ELDER & CO.—

June-Aug. 13—Paintings and prints by California artists.

### GALERIE BEAUX ARTS—

June—Indian designs for new Yosemite Hotel.

### MODERN GALLERY—

To June 18—Dorr Bothwell.

## Denver, Col.

### DENVER ART MUSEUM—

June—The Santa Fe Painters; water colors of wild flowers, Mrs. Roberts.

## Washington, D. C.

### GORDON DUNTHORNE—

June-Aug.—Exhibition of prints.

## Atlanta, Ga.

### HIGH MUSEUM OF ART—

May 28-June 12—Atlanta artists; paintings, Mrs. B. King-Couper; jewelry, Millicent Strange Edson; German wood-blocks.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

June 6-21—School of the Art Institute.  
June 26-Aug. 1—Chicago Architectural Show.

### CHICAGO GALLERIES ASSOCIATION—

June—Tom P. Barnett, Edgar A. Payne.

### CARSON PIRIE SCOTT & CO.—

To July 1—Paintings, Boston group; etchings, F. W. Benson, Caroline and Frank M. Armstrong, Frederick G. Hall.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### PETTIS GALLERY—

June 6-18—Commercial exhibit.  
June 20-July 2—F. Sherman Ray.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

June-Oct.—Summer loan exhibition of paintings; Danish ceramics.

## Portland, Me.

### SWEAT MEMORIAL MUSEUM—

June—Loaned exhibition.  
July-Sept. 15—Annual summer exhibition, American artists.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

June-Aug.—American paintings; loans from Jacob Epstein collection.

### MARYLAND INSTITUTE—

June 15-Oct.—Selected paintings from Lucas collection; Barye bronzes, etc.

### PURNELL GALLERIES—

Until Sept. 1—Contemporary etchings.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

June—Studies for decorations, Sargent.

### BOSTON ART CLUB—

To Nov. 1—Exhibition, artist members.

### GUILD OF BOSTON ARTISTS—

To July 1—General spring exhibition.

### GOODSPEED'S BOOK SHOP—

June 1-11—Exhibition of lithographs.  
June 13-Oct. 1—Miscellaneous prints.

### 40 JOY STREET GALLERY—

June—Modern stagecraft.

### CASSON GALLERIES—

To July 1—American paintings; portraits by Old Masters.

## Hingham Centre, Mass.

### THE PRINT CORNER—

June-Aug.—Summer print exhibition.

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

To July 1—Selected American paintings.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

June 5-27—Joseph Greenwood memorial.

## Grand Rapids, Mich.

### GRAND RAPIDS ART GALLERY—

June—Norman Chamberlain; etchings, L. O. Griffith.  
July-Aug.—Paintings, John F. and Anna Lee Stacey; Grand Rapids Camera Club.

## Muskegon, Mich.

### HACKLEY GALLERY OF FINE ARTS—

June—Paintings, Gustave Cimioti.  
July-Sept.—Permanent collection.

## Minneapolis, Minn.

### MINNEAPOLIS INSTITUTE OF ARTS—

June 15-July 1—Living room furniture.  
July-Sept.—Paintings from private collections of Minneapolis.

## Kansas City, Mo.

### CONRAD HUG GALLERIES—

June—Etchings and prints.

## St. Louis, Mo.

### CITY ART MUSEUM—

June—Paintings by "Two by Four Society," Cornelius and Jessie Arms Botke.  
July—American sculpture.

## Omaha, Neb.

### ART INSTITUTE OF OMAHA—

June—Contemporary Modern Paintings.

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## Newark, N. J.

**NEWARK MUSEUM—**  
June—J. Ackerman Coles bequest.

## Santa Fe, N. M.

**MUSEUM OF NEW MEXICO—**  
June—Block prints by Gustave Baumann, Howard Cook, Barbara Latham, Lon Megargee, Juan Pino; landscapes, Carlos Vierra; water colors, Willard Nash; masks, Howard Kratz-Colucci.  
July—Landscapes, Carl Redin; "Fifty Prints of the Year."

## Buffalo, N. Y.

**ELBRIGHT ART GALLERY—**  
To June 19—21st annual exhibition of American paintings; groups, Charles Burchfield, Edwin Dickinson; drawings from A. C. Good-year collection.

## Elmira, N. Y.

**ARNOT ART GALLERY—**  
June—Work of Viennese children.

## New York, N. Y.

**METROPOLITAN MUSEUM OF ART—**  
To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques; Retrospective Exhibition of Painted and Printed Fabrics.  
Beginning June 13—XIXth Century White Embroideries; mezzotints by David Lucas after Constable.

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## DUDENSING GALLERIES—

June—Season's review exhibition.

## AINSLIE GALLERIES—

June-Sept.—100 paintings for home decoration.

## GRAND CENTRAL GALLERIES—

June-August—Founders show.

## FERARGIL GALLERIES—

To Oct. 1—Paintings for the country house; fountains and bird-baths.

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May: June—Exhibition, old masters.

## BABCOCK GALLERIES—

June-Aug.—Summer exhibition.

**GALLERY OF THE CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY—**  
June 1-10—Photographs by class of 1926-27.

## ARDEN GALLERY—

April-June—N. Y. Chapter, American Society of Landscape Architects.

## KRAUSHAAR GALLERY—

May-June—American paintings.

## ARTHUR ACKERMANN &amp; SON—

June—Etchings of birds.

## Rochester, N. Y.

## MEMORIAL ART GALLERY—

June—Sculpture, Paul Manship; comparative portraiture, 16th to 18th centuries.

July-Sept.—Contemporary American paintings.

## GEORGE H. BRODHEAD GALLERIES—

June 16-30—Thomas Mitchell.

## Syracuse, N. Y.

## SYRACUSE MUSEUM—

June—Adams, Garber, Higgins, Scudder.  
July-Aug.—Sixth annual exhibition by Syracuse artists.

## Akron, O.

## AKRON ART INSTITUTE—

June—Paintings by Cleveland Artists.

## Cincinnati, O.

## CINCINNATI ART MUSEUM—

To Sept. 15—Thirty-fourth Annual Exhibition.

## TRAXEL ART CO.—

May 30-June 11—John J. Ingles.

## Cleveland, O.

## CLEVELAND MUSEUM—

June—Contemporary American paintings.

## Columbus, O.

## COLUMBUS GALLERY OF FINE ARTS—

July-Aug.—Loan exhibition.

## Dayton, O.

## DAYTON ART INSTITUTE—

June 7-28—N. Y. Society of Painters.

## Toledo, O.

## TOLEDO MUSEUM OF ART—

June-August—15th annual exhibition of selected American paintings.

## Youngstown, O.

## BUTLER ART INSTITUTE—

June—Institute students.

## Portland, Ore.

## PORTLAND ART ASSOCIATION—

June—"Art for Children."  
July—Woodblocks by Gordon Craig.

## Philadelphia, Pa.

## PHILADELPHIA ART ALLIANCE—

June-Sept.—Members' exhibition.

## PLASTIC CLUB—

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## Pittsburgh, Pa.

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**BROOKS MEMORIAL ART GALLERY—**  
June—New York Society of Women Painters; "Fifty Prints of the Year."  
July—Alpine paintings, Albert Gos.  
July and August—Water color exhibition.

## Houston, Tex.

## MUSEUM OF FINE ARTS—

June—Texas wildflower paintings from San Antonio contest.

## HERVOG GALLERIES—

To July 1—Paintings, European artists; etchings, Leon, Bonner, Ten Eyck; monotypes, Gideon.

## Ogden, Utah.

## WEBER MEMORIAL GALLERY—

June—"Ten Utah Painters."

## Salt Lake City, Utah.

## CHAMBER OF COMMERCE GALLERY—

June—Paintings by Caroline Van Evera.

## MERRILL HORNE GALLERY—

June-Sept.—"Twenty Utah Painters."

## Madison, Wis.

## MADISON ART ASSOCIATION—

June—Prints and etchings.

## Milwaukee, Wis.

## MILWAUKEE ART INSTITUTE—

June—Henry S. Eddy; Henry R. Poore; Women Painters and Sculptors Association; Landscape Architects.

## MILWAUKEE JOURNAL GALLERY—

June—Wisconsin Painters.

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# Bache's Van Dyck



"Robert Rich, Second Earl of Warwick,"  
by Sir Anthony Van Dyck.

The last number of THE ART DIGEST told of the purchase by Jules Bache, New York banker, of a "Carthusian Monk as a Saint," by Petrus Christus, from M. Knoedler & Co. Now comes the announcement that the same collector has purchased from Duveen Brothers Van Dyck's full length portrait of Sir Robert Rich, second Earl of Warwick, for "more than \$100,000."

The portrait, in the so-called grand manner, is unusually brilliant in color for Van Dyck, showing the nobleman in scarlet breeches and with a cloak of the same color draped over one shoulder. The picturesque figure is attired further in brocaded jacket with fine lace collar and cuffs, silken stockings and slippers with large rosettes.

The composition symbolizes the subject's place in his country's naval and military affairs, having as a background a marine setting with a naval engagement in progress. Beside the figure lies his momentarily discarded suit of armor.

# Prints as Envoys

A great exhibition of modern French prints arranged by the Bibliothèque Nationale of France and held in the Victoria and Albert Museum in London marks "the beginning of an attempt to establish regular and periodic relations between French and English engravers." In October the English will be represented in Paris with a similar exhibition. M. P. A. Lemoisne, keeper of the print department of the Bibliothèque Nationale, points out in the catalogue that prints even more than paintings reflect the characteristics and institutions of a nation, and there could be no better help to understanding than such periodical exchanges.

The exhibition consists of nearly 500 examples by 92 artists. There is a retrospective section, limited to artists who have died since 1900, which carries the survey back to Bracquemond, though excluding Meryon.

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Hopewell, New Jersey, July, 1927

UNIVERSITY OF ILLINOIS

Number 16

## France Enshrines Monet's "Water-Lilies," His Gift to Nation



One of the Two Great Water-Lily Rooms by Claude Monet, Recently Opened in the Tuileries Gardens, Paris.

### Kept Its Head

The American Branch of the Oxford University Press has sent the following to THE ART DIGEST:

"In a previous announcement over our imprint a statement, apparently incorrect, was made with regard to the picture of the Madonna and Child by Antonello da Messina owned by the Metropolitan Museum of Art. It was said that in cleaning the picture the Virgin's head came away, revealing a different head underneath.

"This statement was made in the best of faith, upon authority which appeared wholly adequate. But we now have the word of Dr. Edward Robinson, director of the Metropolitan Museum, that the picture is exactly in the same condition in which it was received, and that no such discovery has been made.

"We regret the incorrectness of our first announcement, and hasten to repair the unintentional misstatement."

And now the matter stands exactly as it did, with the Metropolitan Museum of Art sticking to its own judgment on its two latest important purchases—the Antonello da Messina and Titian's portrait of Alfonso d'Este, Duke of Ferrara.

The Oxford University Press had made the statement in announcing the publication of "Three Essays in Method" by Bernard Berenson, who asserts that the Metropoli-

[Continued on page 9]

### \$3,000,000 Deal

Just as THE ART DIGEST was going to press word came of the greatest art transaction of all history, the purchase in London by Duveen Brothers of the collection of 114 old masters of the Italian school formed by the banker Robert H. Benson, for a price given by the New York *Herald Tribune* as \$3,000,000 and by the New York *Times* as \$2,500,000. The paintings, all of the 14th, 15th and 16th centuries (before the decadence of Renaissance art), are familiar to connoisseurs, having been loaned to special exhibitions from 1875 to 1927, when some of them were shown in Manchester. They constitute the greatest private collection of Italian paintings in Europe.

According to announcement by Duveen Brothers, the collection will be brought to America and exhibited, after which the pictures will be offered to American collectors. This means, of course, that eventually they will find their way into American museums and become part of the nation's art heritage.

The collection contains examples by the most illustrious masters of Italian art. First mention belongs to four works by the founder of the Renaissance, Duccio (1255-1319), done in his prime, from 1308 to 1311, for the Cathedral of his native Sienna. They comprise scenes from the life of Christ, "The Temptation," "Christ and the Woman of Samaria," "The Raising of

[Continued on page 4]

It would be difficult to find a more appropriate setting for the famous water-lily paintings of Claude Monet than that devised by M. Camille Lefèvre, the architect of the French national museums, in part of the Orangerie of the Tuileries, Paris, and recently inaugurated by M. Herriot.

As M. Thiebault-Sisson says, in *Le Temps*: "Guided partly by the artist, who was still living when the plans were made, and partly by M. Georges Clemenceau, who, after the death of Monet, watched carefully to see that his intentions were strictly carried out, the architect has formed within the spacious rectangle of the Orangerie two large oval halls. A vestibule of excellent taste and saturated, like the halls, with the style of Louis XVI, gives access to the museum. The vast canvases, where live again, at different hours of the day and in enchanting effects of atmosphere and light, the water-lilies with which the painter, in his property at Giverny, stocked the winding course of one arm of the Epte and the small pond that formed the centre of it, now line the walls of this double enclosure, walls painted in white slightly warmed with grayish brown, and it is the walls which serve as frame. Nothing could be better nor more truly give the work its full value.

"Effects of the morning, veiled in mist; bright effects of noon and afternoon, sumptuous effects of the day's end, effects of the night, veiled in transparent shades—such are the motifs treated by the painter in the eight compositions. . . . Carried, like variegated night-lights, on their broad, flat leaves,



and sometimes vague in form and color, sometimes vigorously set forth, the water-lilies display or conceal their corollas on the water bright or sombre, mirror-like or broken up by barely perceptible ripples. Some weeping willows bend their tearful tresses over that peaceful mirror in which all the life of the sky is reflected. . . .

"It was just in the year of the war, 1914, that Monet, after having during ten years or so put on canvases of average dimensions the various sights which the water-lily pond offered to him, had the idea of blending them and resuming them in one vast synthesis, which should be the last word of his art. With him action followed close upon decision. Masons were called at once. In the spring of 1916 the immense structure which was to serve as studio was ready. The artist began work immediately. On strips of canvas six to eight yards wide and about two yards high he threw his sketches tumultuously, and the dozen canvases—for the Orangerie has only a part, but the best and most complete part, of the whole—were finished in 1919. Not for the painter, who never tired of retouching them, at the risk of destroying their freshness, but for the few intimate friends who were admitted to watch this huge task undertaken by an octogenarian and who vainly begged him to touch them no more."

We are reminded of the marvelous and tragic element in this work by M. Louis Gillet, in *Le Gaulois*, who refers to the fact that for nearly twenty years before his death Monet suffered from cataract. His eyes were "only a ruin, sensation no longer existed, the painter sightless and plunged in the night had no longer any means of controlling expression, and yet the great visionary preserved his vision intact and the power of projecting it outside himself by an operation independent of the senses, as if by the pure working of the Holy Spirit, as Beethoven, without hearing them, brought forth, his ears walled up, the sublime melodies of his last quartets."

From the technical point of view, says M. Georges Rivière in *L'Art Vivant*, the Water-lilies represent "a veritable tour de force. In choosing oil painting, because more lasting, to reproduce the fugitive, capricious and delicate nuances which he discovered in the fireworks of his garden, the painter put down colors which had before been approached only with difficulty by the use of pastels or water-colors. This transparent luminosity seemed absolutely impossible to obtain before Monet, Renoir and Cézanne achieved it: the first with his Water-lilies, the second with the figures painted in his later years, and the third with his views of the Sainte-Victoire mountain and his Provencal landscapes."

### Before Twilight

[Suggested by a painting of Carl C. Graf's.]

Pale moon and mist,  
The wraith of a tree,  
An aura, sun-kissed,  
Caught tremblingly,

Mystical hour,—  
What visions incite!  
Subtle the power  
Of nebulous light.

Frail chrysalis,  
The birth of a theme,  
Strange troubled bliss—  
An unuttered dream.

—Margaret E. Bruner.

## A \$50,000 Job

Los Angeles has turned over to Dean Cornwell, for a \$50,000 fee, the commission for painting the murals for the rotunda of the great Library designed by Bertram Goodhue. Cornwell, who is only 35 years old, was the highest paid illustrator in the world until two years ago, when he threw over his job with the Hearst magazines to become the pupil and assistant of Frank Brangwyn.

Arthur Millier, art critic of the *Los Angeles Times*, expresses disappointment that the award was not given to Maynard Dixon, Albert Herter or one of the other artists who submitted designs. Bitterly he says: "One may legitimately wonder whether the Art Commission does not exist to prevent art, just as the Crime Commission exists to prevent crime."

Too much Brangwyn influence, is Millier's lament. The canvases even are to be painted in Cornwell's London studio, he says, "where the artist will have the advantage of helpful criticism from Brangwyn. . . . While I have nothing but good wishes for the artist who is to paint the murals for our finest building, I feel that the opportunity for a glorious western gesture has been muffled, and if the decorations are carried out as indicated in the sketches, we shall get just what Dean Cornwell proposes not to give us, i. e., illustration. A casual glance at the sketches should have revealed to people with a broad understanding of art the well meant, but none the less enslaved, imitation of Brangwyn with the inevitable weakening which comes from conscious imitation.

"The Library Building itself was a tremendous step forward in local architecture. It imitates no period or no person. It is the work of a great American artist, Bertram Goodhue, who, after a lifetime spent in gradually divesting himself of the crust of tradition, emerged at last a free creator, standing on his own legs and with a thorough understanding of the principles, instead of the periods, of architecture. In Lee Lowrie he found a man who could design sculpture in a style harmonious with his scheme. It needed only a man who could create great mural decoration out of a similar fount of creation. Maynard Dixon, native son of California, steeped in the historic spirit of the Golden State, showed in his sketches the ability to create such designs, and he would have painted them here where he could be constantly in touch with his sources of reference. . . .

"The other designs submitted were, with one possible exception, interesting. As far as color treatment went, the designs by Ray Boynton, of San Francisco, were the most definitely mural. . . . Albert Herter's were the most thoroughly worked out of all, thoughtful as to content, and with great dignity of design. They dealt with the history of printing, as did the somewhat gray but well-planned murals of Norman Kennedy. Taber Sears took for his theme four great literary works and did a very decorative but overly romantic group. Augustus Vincent Tack came nearer the square character of the building with his figures from the history of literature. Willy Pogany was frivolous."

The critic thought that "in future it would be a good thing to take advice from a jury composed of such men as Arthur B. Davies, Eugene Savage and Childe Hassam, and to call in such discriminating local art col-

lectors and patrons as William Preston Harrison and Dr. Dorothea Moore."

Mr. Millier gives the following sketch of Cornwell's career: "Cornwell was born in Louisville, Ky., in 1892 and when he was 19 years of age went to Chicago, where he became connected with the *Chicago Tribune*. He studied at the Art Institute and determined to go to New York for further study. Working under Harvey Dunn, a pupil of Howard Pyle's, he secured a contract for illustrating of the *Red Book* under Ray Long. Later as editor of the Hearst Magazines, Ray Long gave Cornwell a free hand in originating vignettes and establishing 'Cornwell' style of magazine illustration. At the height of his career as an illustrator, the young artist gave up all he had achieved in the way of a secure position in New York, to go abroad to study under Brangwyn and to work from his sketches on some of the great panels in Skinner's Hall, London."

The commission for the decorations of the lower lobby and the Hope street tunnel entrance to the library was awarded to Albert Herter for \$10,500. His designs for the lobby are adapted from Cretan motifs, in gold, turquoise blue and Venetian red, and those for the tunnel entrance depict episodes in early California history.

## A Colonial Exhibition

Colonial portraits by Sully, Smibert, Benjamin West, Peale, Woolaston, Mather Brown and other American and English painters of early Americans, together with a choice assemblage of furniture, silver resist, pink lustre, pewter and various treasures of the times which form a fitting setting for these ancestors, make up a summer exhibition at the Vose Galleries, Boston, according to the *Transcript*.

A splendid "Portrait of a Man," by Mather Brown, one of the pioneer American painters, is particularly interesting because it bears the artist's signature in the fine flowing script of the time. The signature is unusual, painters of that day seeming to consider their brush strokes and general style sufficient identification.

The exhibition also has a group of paintings of early American ships, which were usually done in foreign ports by artists commissioned by the captains.

## Sculptor vs. Architect

"Bizarre dilemma," *Le Figaro* calls it, or it might be entitled, "Sentiment Struggling with Art." To quote the report of the Paris paper:

"In the Hall of Remembrance in the Parliament Building of Ottawa, Canada, is to be placed a statue representing a woman saying good-bye to a young soldier.

"The sculptor responsible for the statue, Mr. Lake, wishes to have that woman a young wife embracing perhaps for the last time her husband. But the architect of the monument, Mr. Pearson, demands that the sad woman be a mother clasping her son.

"While waiting for a decision to be taken, the statue remains unfinished. Will it be wife or mother?"

## Perugino for F. W. Trabold

Frederick W. Trabold, a New York collector, has acquired four paintings through Corona Mundi—two old masters, a "Saint Catherine" by Perugino and a Flemish "Decorative Figures," and two modern works, "Landscape" by Leon Hartl and "Twin Dogs" by Henry Beekman.



## Hearst's Connoisseur

Confirmation and details have come of the rumor that William Randolph Hearst had bought, for £100,000, the English art magazine, *The Connoisseur*. All rights in the publication were acquired by Mr. Hearst for approximately \$495,000, of which \$90,000 went to the publishers of the American edition of *The Connoisseur*, headed by William Marquhar Payson, who was the American editor, and James I. Clarke, the business manager, doing business as "The Connoisseur Publications of America, Limited."

It was said to be Mr. Hearst's intention when he bought the English publication to unite it with *International Studio*, which he bought from John Lane in 1922. Since *The Connoisseur* is a prosperous magazine, carrying the advertising of hundreds of English and American antique dealers and art dealers, he hoped by uniting the two to produce a property that would pay a handsome profit.

However, Mr. C. Reginald Grundy, the English editor of *The Connoisseur*, paid a visit to America soon after the transaction, and is said to have convinced Mr. Hearst that it would be wise, at least for a while, to bring out the two magazines separately.

Mr. Hearst had sought to buy an English art magazine for years. At first the prejudice felt against him by the English on account of the war was an obstacle. It remains to be seen whether this prejudice still lingers sufficiently to affect *The Connoisseur's* advertising and circulation, which, on both continents, is declared to be about \$3,000.

## Federation of Arts

At the annual convention of the American Federation of Arts, in Boston, Robert W. de Forest was re-elected president; F. A. Delano, treasurer, and Miss Leila Mechlin, secretary. The following were named as directors to serve to 1930: Mrs. John W. Alexander, Andrew Wright Crawford, F. A. Delano, J. Horace Harding, Henry W. Kent, Florence N. Levy, Elihu Root, Homer Saint-Gaudens. Active vice-presidents: F. P. Keppel, F. A. Whiting, F. A. Delano.

Of the speeches perhaps the most striking was that of Charles H. Cheney, of Los Angeles, architect and city planner, who made the convention gasp when he asked: "Why is it, proud as we are of the many fine buildings and parks of Boston, that we find here, after all, only about 15 per cent. of a city?"

This seeming disparagement of the convention's hostess turned out to be, after all, a compliment when Mr. Cheney asserted that London was only 9 per cent. of a city, Chicago 8 and New York 12 when rated on "good architecture and good environment." Washington was accorded 25 per cent. and Paris 90 per cent.

## Art Educator Dead

Miss Emily Sartain, who retired as head of the Philadelphia School of Design for Women in 1919 after serving for 33 years, is dead at the age of 87. She came of a family of artists and was the daughter of John Sartain, who introduced in America the art of mezzotint engraving. She was a portraitist, as well as a mezzotintist. Her niece, Miss Harriet Sartain, is now dean of the Philadelphia school.

## South Captivated by Idyl of the Bayou



"Sun Disperses the Fog, Runnymede, S. C.," by William P. Silva.

The South has been captivated by a painting by one of her native artists, William P. Silva. It is "Sun Disperses the Fog, Runnymede, S. C.," which depicts the beauty of the bayou, whether it be in South Carolina, Georgia, Alabama, Florida, Mississippi, Louisiana or Texas. When it was shown at the seventh annual exhibition of the Southern States Art League at Charleston, S. C., it won the popular prize, and now it is on view, until September, at the Isaac Delgado Museum, New Orleans.

"Men and women come in, pause before this picture, and are held," says the *Christian Science Monitor*. "If they go away from it, to look at other paintings, they come back to it presently. Rough men, uncouth and ignorant of art and the jargon of critics, they are fascinated by the simple realism of this picture of something they

have known all their lives—something whose beauty they have felt, but could not express. Here it has been expressed for them by a painter who, like them, has known such scenes since boyhood, and loved the silent beauty of the woods and waters in the early morning hours.

"There is nothing sensational about it, in color or design. It is, in fact, singularly cool, quiet and serene, in composition and color—a symphony of pearly grays, of delicate rose and silvery gold and soft, mossy greens. Through the mist which envelops all, the pale sun is shimmering through, and its rays gild the water faintly, where it mirrors sky and trees, unbroken save by two spreading circles, where a fish has just leaped."

The painter, born in Savannah, and living most of his life in Chattanooga, now makes his home in Carmel, Cal.

## A Collectors' League

New Jersey has started something brand new in the art world. Dealers have their organizations, so have the artists, and so have the museums. And now the "Collectors' League of New Jersey" has been formed. Organized in May, it held a second meeting at the State Museum, Trenton, on June 30, and found it already had seventy-seven members in twenty-seven towns.

Speeches at the Trenton meeting were made by John Cotton Dana, director of the Newark Museum; Mrs. Kathryn Greywacz, curator of the State Museum; William C. Gregg, of Hackensack; Miss Susan Weart, curator of the Hopewell Museum, and Dr. Henry B. Kummel, state geologist.

The purpose of the organization is to provide a sort of clearing house for the collectors of the state and to promote New Jersey museums. It is probable that an exchange bureau will be established. Wilbur Macey Stone, of East Orange, is president, and Miss Dorothy Gates, of the Newark Museum, secretary-treasurer.

## Grand Central Drawing

The annual drawing among lay members of the Grand Central Art Galleries, New York, for rotation in choosing for themselves the \$125,000 worth of paintings and bronzes in the annual Founders' Exhibition, took place on June 15, and since then the successful ones, in succession, have been making their selections. Ninety-one names were drawn, one for each object displayed, and the first ten possessed themselves as follows of paintings by artists whose names follow theirs:

Henry W. Cannon, New York, H. Bolton Jones; Walter Jennings, New York, Nicolai Fechin; George P. Tweed, Duluth, Charles W. Hawthorne; Mrs. Edgar B. Stern, New Orleans, George de Forest Brush; J. J. Bodell, Providence, Chauncey F. Ryder; Henry J. Fuller, New York, Hovsep Pushman; Paul R. Mabury, Los Angeles, Ben Foster; Bartlett Arkell, New York, Elliott Daingerfield; estate of Charles Deering, Miami, Fla., Emil Carlsen; Mrs. Frederick Lewis, Norfolk, E. H. Potthast.



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## EUROPEAN OFFICE

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Editor-in-Chief.....PEYTON BOSWELL

America and Great Britain.....Peyton Boswell  
France .....Winthrop Hamlin  
Germany and Scandinavia .....Henry H. Heide  
Latin Countries .....Josephine E. Joy  
The Near East .....Sotirios S. Lontos

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## Condensation

This number of THE ART DIGEST is an example of condensation. Imperfect as the product may be, the editor has put into it all his skill. Confronted with a mass of material unexpected in midsummer and enough for 32 pages, he faced a terrific task of compression and elimination. In spite of his endeavors, much worthy material had to be omitted.

THE ART DIGEST should be bigger. Its ideal size would be 32 pages, with 12 pages of advertising and 20 of reading matter. Hard work by its staff and co-operation by its readers will make this possible within a few months.

This is a condensed editorial.

—PEYTON BOSWELL.

## \$3,000,000 Art Deal

[Concluded from page 1]

Lazarus" and "The Calling of Peter and Andrew." They formed a part of Duccio's masterpiece, the double altar, or "Majestas."

Other features of the collection are Bellini's "St. Jerome Reading" and "Conversazione," Andrea del Sarto's "Madonna and Child and Infant St. John," Ghirlandaio's portrait of Lorenzo de Medici's banking partner, Francesco Sassetti; Titian's "Madonna," Palma Vecchio's "Conversazione," Carpaccio's "Portrait of a Venetian Lady," Antonello da Messina's "Virgin," "Crivelli's "Madonna and Child," Luini's "Portrait of a Young Lady," Piero de Cosimo's "Hylas and the Nymphs," and Correggio's "Christ Taking Leave of His Mother Before the Passion."

Other famous names are Botticelli, Cosimo Tura, Luca Signorelli, Di Benvenuto, Di Paolo, Giorgione, Lorenzo Lotto, Sebastian del Piombo, Bonifazio, Paolo Veronese, Lippo, Memmi, and Simone da Martino.

Mr. Benson is 77 years old. The reason for the sale is not known, but presumably it has to do with the British inheritance tax, with which his family has had experience, for he married the daughter of R. H. Holford, whose collection, formed by the late Sir George Lindsay Holford, was scheduled to be sold on July 15 at Christie's.

## Selling a Van Dyke

[It would be curious to know the exact origin of the following, which appeared in the Los Angeles Times. The skit is amusing, and certain parts of it are a fairly good take-off on the strict formality observed in a certain great art establishment, whose identity the writer so thinly veils. However, Sir Joseph Duveen and all other highly successful art dealers are sagacious business men, and it is unthinkable that Sir Joseph would employ any such technique in selling an old master to J. P. Morgan, Sr., who was known for his pride and sensitiveness.]

J. P. Morgan, Sr., his acquisitive nerves all a-tingle, had asked for an appointment with the great art dealer to see the Van Dyke for which the latter had paid \$100,000 at Christie's. There was delay. The great dealer's secretary was not certain that his master could give Mr. Morgan an audience, but he would do his best. At last it was settled. The king of Wall street entered the palatial lobby. He was greeted by whispering sons of princes in cutaways, morning trousers, spats and monocles, who passed him, whispering in quiet well-bred accents one to another. He waited a moment in this anteroom, a moment in that. He ascended elevators, was conducted down lengthy corridors, still passing from one whispering gentleman to another.

At length he sat in the anteroom itself. The last reigning duke tapped discreetly on the paneled door. He discoursed silently with one who disappeared. Five minutes elapsed. The financier tapped his heavy stick and fumed inwardly. Then the door reopened. Amid more whisperings he was ushered into the presence.

The great dealer half-looked up from his desk chair, murmured something and waved his client to a seat. The thick rugs swallowed up sound. Five minutes drew out their interminable length. The heavy stick tapped the floor, the art dealer's pen scratched monotonously. J. P. flung to his feet.

"Look here, I have no time to spare and I want to see the Van Dyke!"

Half comprehendingly, the great art dealer looked at him over his glasses and waved a deprecating hand. "Oh, the Van Dyke—ah yes, the Van Dyke—just a moment, Mr. Morgan," and again his pen and the impatient stick only broke the silence.

Ten minutes, fifteen minutes. The wolf of Wall street was pacing furiously up and down the room. At last with a sigh the pen was laid down, the prince of art dealers removed his glasses and, as one coming out of a trance, said absently: "Oh, let me see, Mr. Morgan, a-ah you said something about a Van Dyke."

"Certainly, and I can't wait all day; I want to see it at once."

"Oh, tut-tut, my dear Mr. Morgan, er—one can't look at a great picture in a hurry, but if you can wait a few minutes I think I can arrange that you see it."

Then he pressed six or seven of the little buttons on his desk. Secretaries rushed softly in from four corners. "The papers on the Van Dyke, Johnson, please . . . Oh, Graham, the photographs . . . Mr. Montague, have them install the Van Dyke in Gallery D on the fourth floor . . . Buckman, a small table for Mr. Morgan to inspect the photographs and documents."

Papers, photographs fell like a snowdrift from the hands of an army of softly scurry-

ing gentlemen. The great art dealer beamed. The money magnate scowled.

"I don't want to see all this stuff; show me the picture . . . Know all about it . . . seen all the photographs."

Deprecations from the art dealer . . . a great picture . . . see it when all is ready . . . what does Mr. Morgan think of the photographs?

Finally they enter another elevator, traverse a silent and lofty corridor and with hushed lips enter Gallery D. There, at the end of a great empty room, hung gray curtains. Seated in an unmovable chair the financier fumed and tapped his stick . . . Silently the curtains drew back. There reposed the longed-for Van Dyke.

Two minutes passed. "How much do you want for it?"

"Four . . . hundred . . . and . . . fifty thousand dollars!"

"Wha-at! Why, you only paid a hundred thousand for it! I'll give you a hundred and fifty."

"Four hundred and fifty thousand dollars!"

"Why, d—n it, that's robbery! Two hundred thousand and not a penny more!"

"Mr. Morgan, this is my picture, do you understand? I bought this picture for \$100,000, and it is mine. I have plenty of money and am not anxious to sell this picture. The price is four hundred and fifty thousand dollars."

The next day the picture was hung in the Morgan collection and a check for \$450,000 lay on the great dealer's desk.

## The New Fogg Museum

Bad feeling between Harvard and Princeton? Not a bit of it. On the occasion of the opening of the superbly beautiful \$1,000,000 building of the Fogg Museum of Art, which will house the \$3,000,000 collection and be supported by a \$1,000,000 endowment fund, the Department of Art and Archaeology of Princeton University sent a message of "profound satisfaction because of this happy increase in the facilities and opportunities in the Division of Fine Arts of Harvard University," and offered its "heartly congratulations to its sister department, conscious as it is, that by reason of the close and sympathetic co-operation of the two departments, the prosperity of the one so signally insured by the completion of the new Fogg, cannot fail to be a stimulus and encouragement to the other."

The New York Times describes the new building as presenting "a very handsome and distinguished façade in the best red-brick American Georgian manner, as skillful adapters of that manner have now learned to use it."

## Chicago's Redons

Chicago is having a midsummer artistic feast at the Art Institute, where the most complete set of prints by Odilon Redon in existence has been put on exhibition. The collection was purchased from Mme. Redon through the Stickney fund and comprises 380 etchings and lithographs, many of them idealistic in technique and expressing the artist's spectral mysticism.

Redon came very near being an American, says the Evening Post, for he was born in Bordeaux in 1840 only a few weeks after his parents removed from the French quarter of New Orleans, and his affection for Poe deeply colored his art.



## Providence Gift

Marsden J. Perry, well known art collector, has informed the Rhode Island school of Design that he has made a will leaving to it eventually the famous gem of colonial architecture, the John Brown House, in Providence, built in 1786, together with the great collection of antique furniture which it contains. The house and the beautiful grounds occupy almost a whole block of ground. The furniture is rich in examples of the Chippendale, Hepplewhite, Sheraton, Early Georgian, Queen Anne and Early American periods. Much of it is illustrated in Mr. Perry's impressive work "Colonial Furniture in America."

Mr. Perry's collection of 18th century furniture is declared to be the finest in the world. He purchased the Duff Gordon and Lord Paulett groups and later, on the death of his chief rival, Richard A. Canfield, he acquired that collection. Pieces not needed in the John Brown House have been given to the Metropolitan Museum.

John Brown was a famous merchant and owner of shipping in Colonial days, and during the Revolution sent privateers upon the seas to prey on British commerce. He brought Rhode Island College from Warren to Providence, where it became Brown University.

## Some Vivid Criticism

Marion F. Taylor, writing in the *Detroit Free Press* of an exhibition by five local artists at the Scarab Club—Jay Boorsma, Roy Bennett, Roger Davis, Walter Speck and Harry Smith—took refuge in "the old comfort of plain people, 'I may not know art, but I know what I like.'"

After commending Mr. Boorsma's "Javanese Dancing Girl" for its "languorous grace and undulating rhythm," the writer turned on the same artist's "Madonna and Child" and said: "A wooden doll of an infant with a soubrette's coral bow-lips, is held by a stick of a hand, and a queer pink daub envelops into a foot after earnest study. The head inclined above the precocious child, that of a window dummy, the hair flatly painted on a smooth wooden poll, and the neck is swan-like in length rather than unity."

The critic, after praising a nude woman by Mr. Bennett as being "powerful with a hint of rebellion" and "braced against the grinding noise, the belching smoke and barren ugliness of a factory town," refers to the same artist's still life as "leaves afflicted with elephantiasis."

## Art Center's New President

Richard de Wolfe Brixey has succeeded to the presidency of the Art Center, New York, held seven years by the founder, Mrs. Mabel Hitchcock. He is president of the Terite Insulated Wire and Cable Company. "A new president," said Mrs. Hitchcock, "will bring fresh ideas and exert new powers." She now becomes honorary president.

## Kentucky Portraitist Dead

Ferdinand G. Walker, portrait painter and landscapist, formerly of Louisville, Ky., died at his home in New Albany, Ind., aged 68. He painted the portraits of all the governors of Kentucky for the capitol building, and among his sitters was Henry Watterson.

## Detroit's Masterpiece by Rembrandt



"The Visitation of Elizabeth," by Rembrandt.

"If it had been possible to ask Rembrandt what kind of subject he would have advised us to acquire as most representative of his art (if one could acquire only one of his works), it is most likely he would have recommended a religious composition, not a portrait, although nowadays his art of portraiture is more generally favored by private collectors," writes Dr. William R. Valentiner in the *Bulletin* of the Detroit Institute of Arts.

Therefore the Institute acquired, for \$150,000, "The Visitation of Elizabeth," a

work 18 by 22 inches, painted in 1640, two years before "The Night Watch" and eight years after "The Anatomy Lesson." From the Duke of Westminster's collection, the picture is esteemed by authorities as a masterpiece. The work was created in the happiest period of Rembrandt's life.

"It is remarkable," writes Dr. Valentiner, "how the artist, in spite of the opening of space in all directions, managed to give the intimate feeling to the scene which is characteristic of the religious representations of Rembrandt."

## Coles Phillips Dead

Clarence Coles Phillips, well known illustrator and designer of magazine covers and protagonist of good art in advertising, died in New Rochelle, N. Y., aged 47.

"Mr. Phillips was almost the first artist of note," said the *New York Times*, "to enter the commercial field and permit his signed drawings to be used as advertisements. They became familiar from coast to coast in connection with hosiery, silverware and other products. He was an advocate of the advertising value of good art, and it is said that he was largely responsible for raising the artistic standards of advertising in American magazines."

Mr. Phillips developed a new style in American illustration. Charles Dana Gibson and J. C. Leyendecker paid tributes to him in the press.

## Artist Wins Lawsuit

George de Forest Brush was commissioned by Mrs. Florence Brooks Aten, of New York, to paint her portrait for \$10,000. When it was delivered she paid for it, but, after advising with relatives and friends, she decided that it didn't look sufficiently like her. It was a "beautiful picture," but did not qualify as a likeness. She returned it to the artist to be fixed, and he made several trips to New York from New Hampshire to repaint it. When he delivered it the second time the portrait pleased the sitter, but the artist's bill for an additional \$7,000 did not. She declined to pay, and he sued.

Mrs. Aten at the trial contended that she ought to pay only for the material used by the artist during the repainting, but the jury took into account Mr. Brush's trips from New Hampshire and rendered a judgment for \$4,500.



## Cleveland Gets a Gem of Greek Sculpture

A gem of 4th century Greek sculpture, a little bronze statue of Apollo, has just been purchased for the J. H. Wade collection of the Cleveland Museum of Art.

"Of all the Greek sculptures in existence," says the Museum *Bulletin*, "there is but one known to be an original work of a famous sculptor, the Hermes of Praxiteles, of which there is a cast in the Museum lobby. The Hermes gives the key to the style of Praxiteles, the most popular of all the sculptors of the fourth century B. C. Other works of his are known by marble copies of the bronze originals for which the sculptor was famous; and they bear out the characteristics seen in the Hermes,—great suavity, delicacy of balance of the weight of the figure, gentle rhythms, and perfect surface finish. 'The Marble Faun,' 'The Lizard Killer,' and the Knidian Aphrodite are the most popular of these statues. They are all softer, more feminine in character than the Hermes, some of the softness perhaps being due to the exaggeration of the later copyists.

"The Wade Apollo has all of these qualities except the exaggeration. It has the perfect restraint of the fourth century. The rhythms of the figure flow into one another as the observer changes the point of view, showing a mastery of sculptural design rare even in the finest periods of Greek art. The action of the figure, for all its suavity, has the tension of life, particularly noticeable in the movement of the head and of the left hand. The hand held an object, probably a lyre, for there is a hole through the grip and a smaller hole under the crooked second finger.

"A silver fillet is inlaid about the head, and the whites of the eyes are of silver. The irises were inlaid, but have been lost. Hair and eyes were finished with chisel and graver. The color of the figure varies from the natural brown patina of bronze to the blue and green of azurite and malachite due to many centuries of chemical action in the ground."

\* \* \*

Because 1927 is the fiftieth anniversary of the finding of Praxiteles' Hermes, the German archaeologist, Friedrich von Down, a professor in the University of Heidelberg, who had an important share in its discovery, has written an account of that event for the Greek newspaper, *Eleftheron Vima*, which is quoted by the *Christian Science Monitor*.

Professor von Down was present when the statue was unearthed at Olympia by Professor Gustav Hirschfield's expedition. The two archaeologists immediately differed.



"Apollo," Greek, IVth Century

"A beautiful Roman work!" exclaimed Professor Hirschfield. "No," said Professor von Down, "not Roman, but a Greek work of the 5th century." The two men were a bit hazy as to the site, and the discussion was prolonged as to the statue's origin. Professor Hirschfield declared they had been excavating the site of the Pelopeion, on the north of the temple of Zeus, as described by the old Greek Pausanias.

Professor von Down urged his colleague to look the matter up in the original of Pausanias. Professor Hirschfield hurried up to his library and soon returned, brandishing a book from which he read out the famous phrase: "Hermes in stone, carrying the child Dionysius. Work of Praxiteles."

### Praise for Mrs. Wentworth

In commenting on the exposition of portraits by Mrs. Catherine Wentworth recently held in the Paris galleries of Durand-Ruel, M. George Paturelle, in *Le Figaro Artistique*, says that these portraits "attract and charm at once by their brilliancy, by their ingenious composition, by the delicacy and skill of their execution and by their harmonious coloring, but they move you still more by the reflections they provoke in you."

The easy naturalness of the subjects' poses and their lifelike representation is stressed by the critic, who, in speaking of the portrait of Mme. Etienne Gaveau, "dressed in a black gown and a red cloak, of a very beautiful red," with a fan of red feathers, says that she has "the air of a naïf quite painted by Nattier."

### A "Commercial Sculptor"

The rotogravure sections of the newspapers have been reproducing a remarkable photograph of America's first "commercial sculptor," Carlo Romanelli, of Los Angeles, posing in a phalanx of the figures which are fast displacing billboards along the roads in California.

Anyone who has made an automobile trip in the vicinity of Los Angeles will have been impressed by the revolution in outdoor advertising wrought by Mr. Romanelli. Striking figures calling attention to commercial products and business enterprises are appearing everywhere. The idea has not yet reached the East, nor has it yet received the attention of the societies and women's clubs that are combating the "billboard nuisance." But who knows?

## Daumier's Ghost

Much has been said—part of it in the pages of *THE ART DIGEST*—about the high prices now paid for paintings which once sold for very small sums, but seldom has the spirit of a dead artist been moved to actual protest. Yet the following letter was recently published in *L'Art Vivant*:

"Dear Editor-in-Chief:—The tone and spirit of your review have been too sympathetic to me to make necessary any other reason for my unusual and surprising collaboration in *L'Art Vivant*. Recognizing all the disturbance it may cause in the minds of certain picture-dealers, who will be sure to say, 'Why should that rascal come again to annoy us?' nevertheless—

"I protest against the prices to which my modest works were made to climb in the course of a recent sale.

"I protest in the name of the young French painters, whose efforts I admire. I protest against the speculation which spreads over my poor canvases, which I always considered merely as recreation. If my friend Champfleury were still in your world, what a fine vituperative article he could write on those crazy people who pay 1,280,000 francs for a little canvas by your humble servant, who owed it to the friendship of good Father Corot that he finished his days under the modest roof of a peasant's house.

"If I write to you, Mr. Editor, it is because I believe that there must be now talented artists somewhere, who are suffering deprivation and scorn as I did. And since I am now a citizen of a world where all desire and all need are ended, as I have long since been granted my little share of glory, I wish in this kingdom of dreams to think only of those young painters whose works, whose existence, whose life you are defending.

"With the greetings, Sir, of

"Honoré Daumier."

M. Rogelin, commenting on this epistle of protest, notes that the Louvre Museum has acquired "La Blanchisseuse," for which its purchasing committee paid 701,000 francs, and that "Les Emigrants," the masterpiece of that sale, brought only 285,000 francs, as against 640,000 for "Les Amateurs de Peinture" and 400,000 for "Les Musiciens Ambulants."

*Comoedia* reports that the painting which brought the top price of more than a million francs was "Don Quichotte et Sancho Panca" and adds: "Let us hope that it was not bought for the account of some Yankee and that this masterful work will remain in France!" It also explains that the high price paid by the Louvre for "La Blanchisseuse" was due to the competitive bidding of one of the artist's heirs.

### A. Muller Ury Hurt

A. Muller Ury, well known portrait and figure artist, sustained a broken leg in a fall at San Marino, Cal., a suburb of Pasadena. Mr. Ury, who has painted many notable portraits in the East, has established himself in a specially built studio at San Marino, and has been busy for more than three years with commissions on the coast, where he was first drawn to paint the portrait of the late Henry E. Huntington, whose great collections are located at San Marino.



## A Sargent Book

There is no subsidence in the writing about John Singer Sargent. Some critics disparage him as an uninspired technician, some extol him as the greatest of his age. The first biography was that of Mr. Downes, and now another, by the artist's friend, the Hon. Evan Charteris, K. C., has been brought out by Charles Scribner's Sons.

The reviewer for the *New York Times* begins by saying: "The time for an impartial critical estimation of the work of John Sargent has possibly not arrived as yet, although there are enough critics to adhere to Mr. Roger Fry's judgment: 'I am sure that he (Sargent) was no less distinguished and genuine as a man than, in my opinion, he was striking and undistinguished as an illustrator and non-existent as an artist.' But these are, for the most part, younger critics, men who cannot stomach fireworks in paint and who seek for something deeper, something, in fact, that is rarely found in the successful portrait painters of the haut ton. This was Sargent's misfortune—to be court painter to all the rich ladies of his generation."

The book itself the critic finds to be a "discreet life of the artist by an admirer," and after reading it he observes: "Sargent's life was peculiarly unruffled. There were no huge rocks of difficulty for him to surmount during the long placid idyl of his days. He was blessed with enough money at the very beginning. He had no parental objections to destroy. He seems to have understood his particular métier from the beginning and to have followed it consistently enough with very few divagations into side channels. Even his teacher, Carolus Duran, was a lucky choice. Duran was the most popular portrait painter of his time in Paris, a man who was a bit of a poseur and who was influenced to some extent by Velasquez. His work is lacking in mystery. This, too, is true of Sargent."

## Old Masters Damaged

John Barleycorn and Art had a set-to in the apartment of C. Bai Lihme, a retired chemist and manufacturer, in New York, and Art came off second best and needing repairs. In the absence of Mr. Lihme three employees of the building held a "party" in the apartment, which is a triplex, extending from the twelfth floor to the fourteenth. Under the influence of liquor, which probably wasn't bootleg, the three proceeded to wreck the place. They threw bottles at Rubens' "Portrait of an Old Man" and Van Dyck's "Marchesa Lomellini," and fiendishly ripped four sixteenth century Flemish tapestries. The damage is estimated at \$200,000.

## Babcock Galleries to Move

The Babcock Galleries in New York have joined the up-town movement and will be at home in the Fall at 5 East Fifty-seventh street. The new quarters will have two special exhibition galleries, a large gallery for permanent exhibitions and two private show rooms. The Babcock Galleries, specializing in American paintings, were founded by John Snedecor in 1852.

## Mrs. High's New Gift

Mrs. J. M. High, who gave her home to Atlanta to be used as an art museum, has just contributed a room of antique furniture.

## Cincinnati for MacNeil's "Pioneer Woman"

After the "public" in New York, Boston, Pittsburgh, Detroit and Buffalo had recorded their preference for Bryant Baker's model for "The Pioneer Woman," it remained for Cincinnati to upset the unanimity for "first choice" and to bestow that honor on the design by Hermon A. MacNeil. The result in Duveneck's home town in a measure shows the influence which an art critic like Mary L. Alexander, of the *Enquirer*, can wield in a community.

At the end of a two-column review of the exhibition of twelve models for the colossal statue which E. W. Marland will erect at a cost of \$350,000 in Oklahoma, she said:

"I think, after careful consideration, I shall vote for Hermon MacNeil's pioneer woman because, to me, it is not only a satisfying portrayal of the free, natural and spiritual woman of the plains, but I feel sure that Mr. MacNeil is a sculptor who is thoroughly capable of carrying out the spirit of his model in a monumental figure."

Miss Alexander herself is a sculptor. The *Times-Star*, while the voting was under way, said: "If it might be announced that Cincinnati's vote was of a higher artistic standard than has proved the case elsewhere, it will be placing another record as a city of discrimination in matters of art."

Second choice in Cincinnati fell to Bryant Baker and third to John Gregory.

The models were shown at the John Herron Art Institute in Indianapolis from June 8 to 21, and the result there was a two to one vote in favor of Bryant Baker, John Gregory being second and Mr. MacNeil third. The exhibition was then taken to Chicago, where it will remain at the Art Institute until August 1, thence going to the Denver Art Museum, August 5 to 19, and



Hermon A. MacNeil's "Pioneer Woman"

the Art Institute of Minneapolis, where it will stay from August 24 to September 7.

## Americans in Paris

Paris is having its first annual exhibition of works by "American artists in France," which has proved so astonishingly successful both as to size and interest that Mr. Germain Seligmann, of the firm of Jacques Seligmann & Co., has offered the use of the Ancien Palace de Sagan for next year's showing. The exhibition was organized by Edward L. Bernays, of New York.

One hundred and seventy American artists are represented at the Sagan palace, among them, according to the *New York Times*, being such well-known artists as Frederick E. Frieske, Paul Burlin, Waldo Pierce, Norman Jacobsen, Howard Leigh and Martha Walter, as well as many of the younger group.

At the vernissage and reception were 1500 visitors, including many distinguished guests from diplomatic, artistic and social circles. Among them were Edouard Herriot, Minister of Public Instruction and Fine Arts; Mme. Berthelot, wife of the Minister of Foreign Affairs; Colonel Bentley Mott, Military Attaché of the American Embassy; Alphonse Gaulin, the American Consul General; George Blumenthal, the Marquise de Polignac, and Colonel and Mrs. Frances E. Drake.

Paul Leon, director of the French Academy of Beaux Arts, opened the show.

"This is seeing France through American eyes," he said.

## Boston Doorway

Katharine Crosby in the *Boston Transcript* tells of the installation of a great marble doorway and bronze doors in a strictly commercial building, the headquarters of the Salada Tea Company. The doors, which are the work of a famous English sculptor, Henry Wilson, were awarded a medal this spring at the French Salon. "According to an authority on such matters," writes Miss Crosby, "no doors comparable to them are to be found in this country, even on public buildings. The nearest approach to them are the doors of the Capitol in Washington, but the new ones are said to surpass these."

The sculptor is now in Boston setting up the marble carvings, while the ten panels for the doors are being cast at Gorham's plant in Providence.

The commission was awarded three years ago by P. C. Larkin, president of the Salada company. The doors were to show the entire process of tea-culture, with its far-eastern atmosphere, while the marble carvings were to treat the theme symbolically, making use of gods and sacred animals.

A part of Mr. Wilson's fame is due to his replacement of the tomb of Bishop Elphinstone in the chapel of King's College in Aberdeen, which Oliver Cromwell destroyed. He used for guidance a description written by a Latin writer in the Middle Ages.



## Poet Defends the Louvre's New Watteaus



"The Planting of the Maypole," by Antoine Watteau.

The Louvre has just acquired two new Watteau paintings, "The Planting of the May Pole" and "The Village Dancers." To those inclined to judge the purchase as unnecessary, because of their deplorable condition and the fact that the Louvre already was in possession of the most famous Watteau in the world, the immortal "Embarkation for Cythera," M. Jean Louis Vandoyer, poet and novelist, retorts in *L'Echo de Paris*:

"These two examples are extremely valuable, for they were painted during the youth of the artist, and, up to now, save at the Strasbourg Museum, France has not possessed an early Watteau. These little canvases, which make a pair, were probably painted about 1710, when Watteau was 26 years old. Two years afterward he was elected a member of the Académie Royale de Peinture. Recently discovered in England, they were entirely unknown. They have been damaged and bear traces of restoration in many places. Even one or two figures seem to have been repainted during the mid-Victorian era. But they are still very valuable, and we must be grateful that they did not go to America, for their place is in the Louvre.

"Both represent village scenes. We are therefore on the border which separates real life from the imaginary world, in which, after Shakespeare and before Musset, Watteau had the privilege to enter. The villagers are clad in their daily garb, but amongst them, dressed in her fairy garments, appears for the first time the ideal creature, Shakespeare's Rosalind and Musset's Camille. She is the elder sister of the imaginary damsels that will animate Watteau's next paintings. They are to be found in his pictures, and later on in Mozart's sonata, a nocturne of Chopin, a poem of Nerval, Heine or Verlaine. Seven years afterward Watteau painted the 'Embarquement pour Cythère,' and four years after that he died, at 37, just as old as Raphael, and only two years older than Mozart."

M. Vandoyer, who besides being a disciple of belle lettres is a distinguished art critic, is justified to find in these paintings a lyric source of emotion, but many collectors are not so enthusiastic, for these two examples of Watteau's early art are washed out and over-restored and are really in poor condition. They consider that the Louvre's curators have made a bad bargain and that the dealer who sold them for the trifle of a million and a half francs, has made a very good one.

## Martiny, Sculptor, Dead

Philip Martiny, veteran New York sculptor, is dead of paralysis at the age of 69. He was the creator of the World War monument in Greenwich Village, the McKinley Memorial at Springfield, Mass., the statue of Garret A. Hobart, at Paterson, N. J., the Soldiers and Sailors monument, Jersey City, twenty-four statues in the Hall of Records, New York, and many other works. For several years he was the assistant of Saint-Gaudens.

Martiny was regarded as a specialist in the sculptural treatment of drapery. He used to tell how Saint-Gaudens seized him by the shoulders to express his elation over

the manner in which he had treated part of the drapery of the famous statue of "The Puritan." In fact, it was the skill with which a French sculptor, Francois, modeled drapery that first drew Martiny toward art as a boy in his native Alsace.

## New Home for Arden Gallery

The Arden Gallery, which for several years has had its home at 599 Fifth avenue, New York, has removed to 460 Park avenue, into specially adapted quarters. The personnel of the gallery is now Mrs. James C. Rogerson, Mrs. Averell Meigs and Miss Emma L. Romeyn.

## Rivals of Yore

One of the most recent examples of generous lending from a large number of collections is the exposition of French pastels at the Galeries Jean Charpentier in Paris, held to raise money for the construction of a new and fitting home at Saint Quentin for the pastels of La Tour, which have been housed at the Louvre since 1919. About 150 of these fragile works of art, of the 17th and 18th centuries, have been brought together not only from the Louvre and the museums of Rouen, Amiens, Versailles, Bordeaux and Orléans, but also from private collections, notably that of M. David Weill, president of the Société des Amis du Musée de Saint-Quentin.

Two of the dominant characteristics of the exposition as seen by M. Roger Dardenne, writing in *Le Figaro Artistique*, are the lively interest of the personalities portrayed, the society presented, and the competition between La Tour and J. B. Perronneau. "However great the value of all the artists represented at that exposition, La Tour and Perronneau are far ahead of all their neighbors. And not the least interesting thing is to see that a sort of contest exists between them, from which it may easily be that La Tour does not come out the winner. Many amateurs and critics have not hesitated to say that they preferred Perronneau to his illustrious rival. The 18th century would certainly be surprised at that preference. That it has been openly formulated indicates the transformation of our tastes.

"La Tour pleased his period through being lively, brilliant, dazzling. A worldly painter, he mingled constantly with high society, treating his models gracefully and exploiting cleverly that which we call snobishness. . . . He was indeed the painter required for a brilliant and frivolous society. . . .

"Why then does Perronneau touch us more? Precisely because his art is more reserved, more concentrated than that of La Tour. It is unequal, indeed; and when one knows his hazardous life, one is not surprised. But when he succeeds, he is excellent; no one surpasses him. There is nothing in that exposition more perfect than certain studies of children."

But the other artists are not to be overlooked—"Vivien, Nattier, Boucher, the great Chardin painted by himself, spectacles on his nose, his head covered with a bonnet, his roguish, good-natured manner such as one likes to think of for the painter of 'La Pourvoyeuse' and so many calm domestic scenes. There also is the suave Prud'hon—dear to Anatole France. His pastel likeness of the Empress Josephine, preparatory to the well-known painting, is a picture of rare delicacy, in which the nonchalant grace of the sitter mingles with a kind of touching warmth."

## New Conception of Lincoln

A bronze statue of Abraham Lincoln by the distinguished Chicago sculptor, Lorado Taft, has been dedicated at Urbana, Ill., seat of the University of Illinois, on a site near the courthouse where Lincoln practiced law in his early days. It is a new conception of Lincoln, representing him as a young lawyer pleading at the bar.



## Huntington: Phillips

What Arthur Millier, critic of the *Los Angeles Times*, wrote under the title of "Huntington's Method Viewed as an Example," has caused letters of commendation and letters of resentment to be received by THE ART DIGEST from readers on the Pacific Coast. The question Mr. Millier raises is a controversial one, and this magazine, being a "digest," enters not into it. The following paragraphs, selected from a 1,600-word article, give the gist of the critic's position. He is writing, of course, about Henry E. Huntington's \$50,000,000 bequest of old art and rare books:

"Mr. Duncan Phillips, selecting the significant works of living artists for his Washington gallery, or Mr. Marland, causing the erection of the monument to the Pioneer Mother, is doing far more to add to the richness of American life than a hundred Metropolitan Museums or Huntington libraries. Not that these institutions are not of great potential value; they would be of immense value if, for every dollar that went into them, \$10 went to the financing of great contemporary works of art.

"We need great new statements of our faith far more than museums and libraries, and when philanthropy will provide money for this as willingly as it now provides it for the purchase of antiques this age will produce great art and its inevitable enrichment of the spirit.

"Method is overendowed, imagination must beg for its every penny.

"Rich man, if you really want to add something to the sum of American culture, go among artists, pick out, not those who make money, but those who have kept faith with their ideals, and set them at work building a twentieth-century temple to the Spirit of Man. You will be surprised how they will work, how little they value their work in terms of money. In California our hills should be crowned with such temples, symbolizing in stone and paint and craft work the finest thought and aspiration of our time.

"The museum is at once a sign of our financial richness and our spiritual poverty, valuable only as a place of reference. Mankind needs temples, not museums; teachers, not universities; artists, not art schools. A new movement in philanthropy is necessary if money is to play any part in the growth of American culture—the endowment of man instead of the endowment of method."

\* \* \*

The great Huntington Art Gallery at San Marino, Cal., near Pasadena, will be opened to the public as soon as the physical changes necessary for the conversion of the Huntington residence are completed, according to announcement.

Visitors will be admitted to see the great collection, which includes Gainsborough's "Blue Boy" and Lawrence's "Pinkie," only two days a week, probably Tuesdays and Fridays, from 2 to 5 o'clock. Admission will be by card, which may be obtained by application in advance. The visitors will be restricted to 200 on any one afternoon, that being the maximum number that can properly be accommodated.

One of the changes to be made will be the installation of the Arabella Huntington Memorial, comprising special galleries provided by Mr. Huntington in memory of his wife and containing paintings, rare tapestries and antiques from Mrs. Huntington's own private collection in her New York residence.

## Boston's New Marble by Maurice Sterne



"The Awakening," by Maurice Sterne.

The above marble, as told in the last number of THE ART DIGEST, was presented to the Boston Museum of Fine Arts by Mrs. Galen L. Stone, in memory of her husband. It is reproduced by courtesy of Maurice Sterne's American agents, the Reinhardt Galleries, of New York. F. W.

Coburn, art critic of the *Boston Herald*, found fault with the setting given it, and advised that it be placed in a gallery "of more soprano and superilluminated tone" when the museum's new wing is completed. "The Awakening" was created by Mr. Sterne in his studio at Anticoli, Italy.

## Kept Its Head

[Concluded from page 1]

tan's "Madonna and Child" is not an Antonello.

\* \* \*

The rumor that the Virgin's head came away when the Metropolitan cleaned the Antonello probably had its origin in the fact that the museum had an X-ray photograph made of the picture for comparison later on with X-rays of authentic works by the master. This photograph showed considerable underpainting, the artist before completing the picture having changed the position and expression of the head. In discussing it in the museum's July *Bulletin*, Bryson Burroughs, the curator of paintings, asserts the alterations shown in the underpainting "indicate an artistic individuality of the first rank. Whatever the artist's name, he was a sensitive and accomplished master."

Still more interesting was the X-ray photograph of the museum's famous "Mars and Venus," by Paolo Veronese, which proved, according to Mr. Burroughs, that "the most skillful painters often change their minds," in contrast with the copyist or imitator, who "is insensitive to the reasons for such alterations, remaining content to perform his task methodically."

The underpainting of "Mars and Venus" shows that Paolo first painted Venus as "an impassioned goddess, raising herself nervously from Mars's embrace, startled when the cupid in the foreground ties a ribbon about

her leg. Mars, whose face has not been altered, still shows the realism of the original intention, with an expression of surprised resentment. The heroic couple have been undisguisedly in each other's arms. But the artist, by elevating Venus's head and by shifting her weight away from Mars, has altered the spirit of the picture. Venus now enters into the by-play of the ribbon with smiling unconcern; her mind is no longer disturbed; she has become more Olympian and impersonal."

## Wins Plucky Fight

The last exhibition of the season at the Ferargil Galleries, New York, was composed of landscapes by William Hurd Lawrence, and the newspapers played up the exhibition in the news columns because of its "human interest." For Lawrence, who twenty years ago was one of the best known illustrators in America, after a sunstroke in South America, was stricken with paralysis, which made his right hand useless. Then he undertook to train his left. He succeeded.

## Unveil Mr. French's Irving

Daniel Chester French's monument to Washington Irving has been unveiled near Sunnyside, the old Irving homestead, at Irvington-on-Hudson, N. Y. A bronze bust of the author rests on a pedestal of granite in front of a marble slab fifteen feet long, which bears the figure of Boabdil, the last king of Granada, facing Rip Van Winkle.



## Carnegie Institute's Tribute to Beatty



*John W. Beatty Memorial Tablet, by Paul Manship*

This is Carnegie Institute's tribute to the memory of John Wesley Beatty, its first director, who died in 1924. The work of Paul Manship, the tablet is of rose Burgundy stone, which blends with the marble wall on which it is placed. It belongs to the symbolic school of memorials. In the classically conceived composition, Art is repre-

sented by the reclining figure of a woman sweeping through space, while the motif of inspiration is typified by a small Pegasus.

Mr. Beatty, who guided the affairs of Carnegie Institute for 26 years, was a native of Pittsburgh. He inaugurated the Carnegie International.

### Galleries 625 Feet High

According to the announced plans, the two top floors of the 52-story Chanin Building, to be erected near the Grand Central Station

in New York at a cost of \$12,000,000, will be occupied by art galleries. Since the tower is to be 625 feet high, these quarters, which are to be devoted to a permanent international art, architectural and textile art exposition, will be the "highest art galleries in the world."

### Moghul Art for America?

All the paintings in the Parasnis collection, housed in the Satara Museum, in Bombay, have been put on the market and negotiations are under way for their sale in America, according to correspondence in the *Christian Science Monitor*. The 311 items provide a magnificent record of the Moghul Empire at its height. Among them is a work regarded as the masterpiece of Moghul art, a portrait of Akbar painted in the early part of the seventeenth century by Maja Nidhamal. Another great example is the portrait of the Emperor Jehangir, by the court painter, Govardhan.

The collection includes portraits of all the Delhi emperors, as well as a miniature of Mumtaj Mahal, who was made immortal by the tomb her husband built for her—the Taj Mahal.

The Parasnis collection is in two parts. Besides the paintings there is a priceless collection of documents and books, also housed in the Satara Museum, but to which the Bombay Government obtained title by granting a pension to the Parasnis family.

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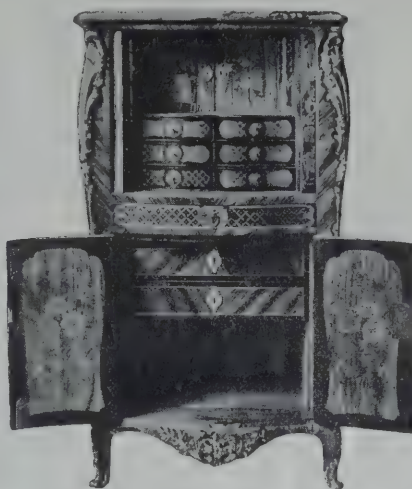
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## "Bravo!" Cry French at American "Geste"

"Le beau geste," is the way *Comoedia* described the action of the American collector, George Blumenthal, who, together with two French art dealers, MM. Founès and Hamburger, came to the rescue of the Petit Palais when it sought to save for the French nation a masterpiece of furniture which an Argentine connoisseur sought to capture at the dispersal of the Mme. de Polés collection by the auctioneer Lair-Dubreuil.

The object was a little Louis XV writing desk, the work of La Croix. The Petit Palais wanted it, but its conservator was about to stop for lack of funds when the Argentine bid the price up to 660,000 francs. There was consternation and protest, for the unwritten law was that private buyers should abstain when a French museum sought a work at auction. It was then that Mr. Blumenthal and the two dealers began to put money at the disposal of the Petit Palais



*Secretary by La Croix. Sold at Auction for \$27,500.*

until finally the piece was knocked down for 706,000 francs (\$27,500). The audience cried, "Vive l'Amerique!" and *Comoedia* concludes its account with the word, "Bravo!"

The highest price of the sale was \$31,000, paid for Sir Thomas Lawrence's portrait of Miss Fitzgerald. Paris artists expressed amazement, according to a dispatch in the *Philadelphia Public Ledger*, at the prices paid by American, French and English dealers at the de Poles sale. Pictures which fifteen years ago sold for 10,000 francs brought 300,000, and a piece of furniture purchased in 1845 for 30 francs brought 272,000. However, connoisseurs were overheard saying that prices paid at this sale for pictures and other articles were not only justified, but promise to soar much higher within the next ten years.

\* \* \*

All auction records for a day's sale were broken by Christie's, in London, on July 8, when a collection of paintings brought £192,451, or nearly \$1,000,000. Twenty-nine of the pictures, belonging to the collection

*European Art Dealers*

of the late James Ross, a Montreal banker, brought £135,444, or about \$675,000.

It took just twenty seconds of spirited bidding for the firm of Thomas Agnew & Sons to become the possessors for \$153,000 of Rembrandt's "Portrait of a Man," formerly known as "Admiral Tromp." The same firm acquired Turner's "Venice" for \$147,900, a picture 24 by 36 inches, which brought \$1,285 in 1870 and for which Mr. Ross had paid \$4,182 in 1899.

Although the Agnews were the heaviest purchasers, at \$475,000, the American firm of M. Knoedler & Co. was second with \$170,000. The Knoedlers bought "Lady Sullivan" for \$86,706, a portrait for which Romney received twenty guineas; Frans Hals' "Portrait of a Man" for \$25,500; Raeburn's "Miss Betty Hume" for \$26,520, and Romney's "Miss Catherine Chichester" for \$20,370.

Reynolds' "Lady Ann Fitzpatrick as Sylvia" brought \$92,500.

\* \* \*

Cezanne's "Baigneuses," sold at the dispersal of the Zoubaloff collection by the auctioneer Lair-Dubreuil in Paris, brought 475,000 francs, or about \$18,600.

*European Art Dealers*

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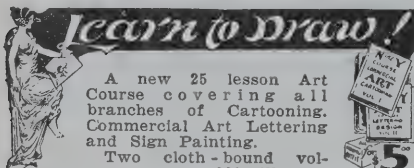
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## Art Training

Ralph M. Pearson, etcher and instructor, will become a member of the faculty of the Master Institute of United Arts next fall, and the institute marked its announcement by giving out what might very well be called Mr. Pearson's declaration of principles as a teacher. It is his contention that imitation instead of invention is too often the watchword in contemporary art education.

"It has been said," began Mr. Pearson, "that there are 300,000 art students in America. What kind of education are these students getting? Is the 'art education' accomplishing what the words imply? Is their training serving to equip them as leader artists?"

"Today there are two essentially opposed types of training in the country, one based on invention and design, the other on imitation. If one defines the artist as a creator of his own forms of beauty rather than a copier of forms already created, then the former type of training is the only one that can equip the students to be leaders or any other kind of artists. The latter training, if not denatured in any way, leads straight to skilled craftsmanship and nothing else. In my opinion the inventive approach, with skill subordinated to creation, justifies the use of the name art education, while the imitative is a travesty of it. Craftsmanship has its own virtues, but experience and the overwhelming testimony of history say it is not art.

"Everyone, of course, knows this, and one would believe that surely no school would so ignore the teachings of experience and history as to make craftsmanship the goal. We are always given the argument that if imitation is emphasized it has its purpose for something beyond. They train the young mind to record forms accurately, then turn him loose suddenly to create great works of art!

"The theory sounds well, but ignores several rather vital facts: the force of habit, which, once formed in the imitation groove, tends to perpetuate itself; the fact that a different approach requires years of training in co-ordination between mind and hand; that skill can be gained as a by-product of creative work as well or better than as an end in itself, and, more fatal even than these to the attainment of great art, it ignores the plastic functioning of pictures and the ability to feel and carry out moving arrangements of pictorial elements—in other words, to get plastic quality.

"I am a victim of the imitative training and I know how many years it has taken to break various habits of mind—among them the conception that the first necessity of a picture is to 'look like something.' And as for plastic qualities, after twenty years of bewilderment and search since graduating from art school, I am beginning to grasp the meaning of fundamentals in which artists of the Renaissance were masters at twenty. And the charge of futility or worse which this statement brings against the art school cannot be limited to those of twenty years ago. It is heartily earned today by every school that still teaches the imitative method.

"The meaning of 'plastic qualities' cannot be given in words alone and it is idle to attempt it. The most one can say is that the plastic qualities of a picture are those which exploit the pictorial elements, i. e., lines, spaces, forms, colors, textures, light-

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and-dark, etc., and their arrangement into plastic (or sculptured or architectonic) whole for the effect they, in themselves have on the mind in their purely visual aspect.

"Imitation and these qualities are as oil and water. They do not mix. The mind given thoroughly to the perception or practice of one, must, at the moment at least be blind to the other. Which is not saying that plastic qualities cannot be imposed on nature. They can be. They are in a Holbein portrait. But in that portrait there will not be one touch of straight imitation. Forms, colors, etc., will be controlled to suit the needs of the general plan. The difference between the two methods—between a Sargent and a Holbein portrait, between the Academy and the creative school of art when both are weighed for the basic nature of the system they represent—might be called the difference between life and death. The one is a simulation of life; the other because it is created into a functioning entity, is comparable to life itself.

"Only a very few art schools understand the new approach. These are training artists. That is, they are salvaging the creative instinct that is part of the normal equipment of all humans, stimulating and guiding it into a growing realization of its potentialities. Institutional art schools, as I know them (and I am not entirely a stranger to a considerable number of widely separated ones), except in these scattered cases, are training pictorial craftsmen, instead of creators who will enrich our national culture."

Mr. Pearson will give courses at the Master Institute in etching, pictorial design and the history and appreciation of art.

### Students' Work Is Sold

The Chicago Art Institute tried the experiment this year of offering for sale the works shown in the annual exhibition by students, and seventeen were sold.

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Colorado Springs and those who are active in the art movement there are planning the development of a center, with the Broadmoor Art Academy as a nucleus, which will include a museum of national importance, embodying the spirit of the West and of the mountains.

Situated at the gateway to the Southwest, at the foot of Pike's Peak, and perched high over Mountain Valley Park, and with climatic advantages the year round, the Broadmoor Academy has steadily grown during the eight years of its existence. Last year twenty-seven states were represented by 130 students. Some of its students already have won national honors.

The mountains, the greatest of motifs, are becoming a factor in American art, and the buildings and grounds of the Broadmoor Academy are one of America's show spots. This season Ernest Lawson will have charge of the Academy's landscape classes, and all Davey of the life classes, Wanda Eaton of the applied art division, and Lloyd Lofgren of the winter life classes.

## Free Art Scholarships

Through generous gifts, several maintenance scholarship are provided for deserving students by the School of the Arts of the Community Arts Association, of Santa Barbara, Cal., and entries will close on August 15. These scholarships cover complete tuition in courses in the graphic, decorative and plastic arts for the regular term beginning early in October and ending in May and for the following six weeks summer school, together with \$75 a month for living expenses.

Broadly speaking, there are two requirements for obtaining a scholarship: unusual ability and inability to pay the fees. The school wishes to find gifted young men and women who would devote their entire time to the study of art if this were made economically possible. Applicants should address the director, Frank Morley Fletcher, 6 Santa Barbara street.

## School for Museum Workers

So many museums have been established in America and so great has become the demand for museum workers that a summer course in museum administration has been established at Columbia University. There is something appropriate in the fact that the course is in charge of Laura M. Bragg, director of the Charleston (S. C.) Museum, the oldest in America. According to Miss Bragg, the prime requirements for museum workers are executive ability and the ability to stimulate art appreciation.

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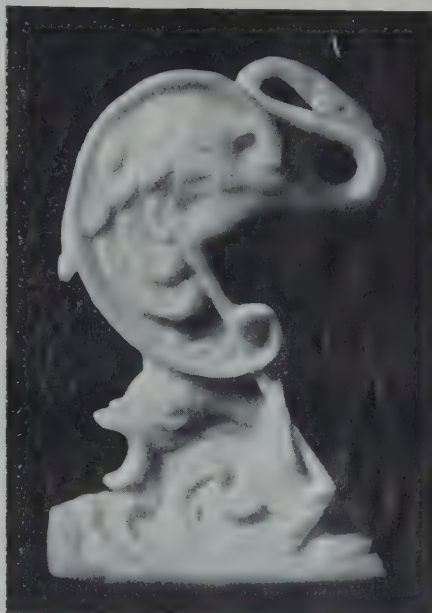
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## Soap Sculpture



"Crane," one of a pair in soap by George R. Lum that won first prize.

This is the first attention THE ART DIGEST has paid to the national soap sculpture contest. Frankly, it confesses that it has been suffering from too much Aristotle. It felt that there was a nobility about art that called for noble means and noble themes. Soap? Procter & Gamble? Publicity?

But Aristotle, it appears, is not an unfailing guide in this day and generation. Procter & Gamble's national soap sculpture contest for publicity's sake is making a stir in the art world, as the exhibition makes the rounds of the big museums, and THE ART DIGEST herewith succumbs.

When the show opened at the Anderson Galleries in New York it contained 2,500 exhibits, many of them by well known artists, and during the first week more than 2,000 persons attended. In the exhibition that is touring the museums 2,000 sculptures are shown. Cincinnati will have the show until July 23.

To quote the New York Times critic: "Good for practical work and less objectionable than wax, soap is gaining favor even among artists professionally trained as an ideal but inexpensive material for the development of creative and artistic efforts." The models when completed may be preserved and beautified by painting them with sealing wax dissolved in denatured alcohol.

Herewith reproduced is one of the "Cranes" which won first prize for George R. Lum, of New York, in the professional group. Eleanor Tenney, of Winnetka, Ill., won second prize, and Margaret Postgate, of Brooklyn, third.

### Irish Statue of Hubbard

There will soon be erected in the grounds of the Roycroft Colony at East Aurora, N. Y., a statue of Elbert Hubbard, who lost his life in the sinking of the Lusitania, designed by Jerome Connor, Irish-American sculptor, and cast in his foundry at Dublin.

### Cleveland Buys a Davies

The Cleveland Museum of Art has announced the purchase of Arthur B. Davies' "Hermes and the Infant Dionysus" for the Harkness Collection.

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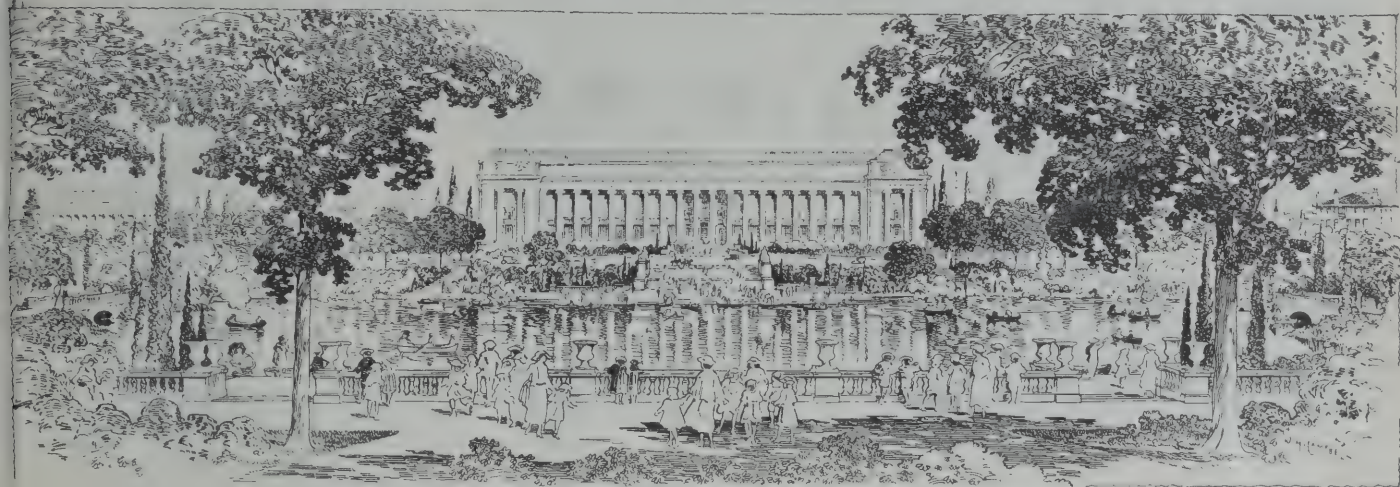
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Volume I

Hopewell, New Jersey, August, 1927  
AUG. 25 1927

Number 17

## Boston Museum to Be Like a Gem in Its Landscape Setting



The Fenway Facade of the Boston Museum from Across the Lagoon. From a Drawing by Arthur A. Shurtleff, Landscape Architect.

### The Spider's Salon

There are different ways of visiting the Salon de l'Araignée, held this year at the Galerie Granoff, on the boulevard Haussmann, in Paris, instead of at the Galerie Devambez, on the boulevard Malesherbes. One may, like M. Charles Kunstler, who writes in *Le Figaro Artistique*, be met at the door by the Spider herself and, passing from one picture or statue to another, listen to her comments, mounting to the floor above by means of one of her magic threads.

The Spider's criticism is almost uniformly favorable, whether it be of Gus Bofa, the founder of the Salon de l'Araignée, with his prodigious imagination, his learning, his penetrating observation, and indeed his genius, or Charles Laborde's water-colors, "so simply treated yet so rich in substance and in thought," and his etchings for "The Praise of Folly," where he "has exhibited all the learning and wit of Erasmus," or the pictures by Pascin, each of whose works "is a real dream which his pen or his pencil has presented according to his fancy," or the water-colors of Dignimont, "so powerful and so true and so warmly colored by their vitality." Chana Orloff, Pierre Falké, George Grosz, Jean Oberlé and others share in the Spider's praise.

If, however, we happen to accompany M. André Salmon, he will take us—through the columns of *L'Art Vivant*—over much broader fields, comparing the Salon de l'Araignée with the Salon des Humoristes, to the decided disadvantage of the latter, which lacks, he says, the delicate fancy of the former and even, he actually suggests, lacks a sense of humor.

Having sketched the background of this Salon, M. Salmon inquires: "Is the Salon

[Continued on page 10]

No longer will the Boston Museum look like a palace built amid waste lands. Some time ago it felt the call of beauty—as a museum naturally should—and commissioned Arthur A. Shurtleff, eminent landscape architect, to make plans. Last year the mayor and the park commissioners decided the time had come to carry out these plans and to convert the Fens, north of the structure, from a scene of desolation into a formal garden. The work is now under way.

The road and bridle path now curving past the north side of the museum will be made straight to run parallel with the building, and in a part of the space thus gained the stream now known as "Muddy River" will be broadened into a lagoon that will reflect the colonnade of the Evans Memorial Galleries, which comprise the north wing.

"A broad flight of steps," says the museum's *Bulletin*, "will lead down from the level of the roadway to a spacious terrace at the water's edge, and across the lagoon another terrace with a balustrade will afford an attractive view of the museum in relation to its landscape setting. A careful study has been made of the proper placing of trees and shrubbery, of footpaths, and of the two bridges,—one at each end of the lagoon,—in order to create agreeable vistas and to effect a harmonious composition of architecture and landscape without marring by too formal an arrangement the natural aspect of the Fens.

"From these improvements the city and the museum derive a common advantage; the building will be greatly enhanced in appearance by the well planned landscape of which it will form an integral part, and the charm of the naturalistic setting will be increased by the simple dignity of the long Ionic colonnade rising like the façade of a Greek theatre in the background."

### Mountains

On August 10 the first chisel-blow fell on Mount Rushmore, South Dakota, on the face of which the sculptor Gutzon Borglum is to carve 465-foot effigies of Washington, Jefferson, Lincoln and Roosevelt. President Coolidge made an address, at the end of which he handed some steel drills to Mr. Borglum, who later was lowered over the side of the mountain and directed the first blow. The work will consume five years and cost \$437,500.

In the meantime a bitter situation has developed in Georgia, where Mr. Borglum was ousted from the work of carving the heroes of the Confederacy on the face of Stone Mountain, near Atlanta, and Augustus Lukeman put in his place by the monument association. The chisels, it seems, have been idle for over a year while Mr. Lukeman was busy on his plans, but the twelve years allotted for completing the work have almost expired and in another nine months the site will revert in forfeiture to the owner of the mountain. This owner, Sam H. Venable, has now deeded the whole mountain to the Daughters of the Confederacy, who are Mr. Borglum's champions. Since it is physically impossible for Mr. Lukeman to carve the Confederate heroes before next April, this would seem to assure the recall of Mr. Borglum, who made the original plans.

However, the dispute has got into politics, and a bill has now been introduced in the Georgia legislature which would make possible the "condemning" of the desired portion of the mountain by the association in charge of the work. If this measure becomes law, it would assure Mr. Lukeman against interruption no matter how long the carving takes. The Daughters of the Con-



federacy were the original sponsors of the monument association, but turned against it when Mr. Borglum was ousted.

Georgians are taking sides heatedly. Julian Harris in the Columbus *Enquirer-Sun* calls the measure now before the legislature "one of the most brazen and impudent propositions of recent years," and Edward Shorter, an artist, combines his opinion of the bill with a description of Mr. Lukeman's design as follows:

"A tangle of horses' legs, waving headgear and stilted figures, obviously, too obviously, posed for the occasion; this is the present design with which the coterie of selfish politicians and shysters, considering only their own self-aggrandizement and who seem to dominate the association, are supplanting arbitrarily in place of Mr. Borglum's dignified conception."

So much for Mount Rushmore and Stone Mountain. There is more to come.

Pinnacle Peak, in Cumberland Gap, the historic gateway from Virginia into Kentucky, through which Daniel Boone and the pioneers passed, is to have a colossal full length figure of Abraham Lincoln cut upon its 2,000-foot granite face, if Lincoln Memorial University, situated there, realizes its plans. The figure will be visible from four states, Virginia, North Carolina, Tennessee and Kentucky.

This latest mountain-hewing plan is causing nation-wide criticism. C. B. Roberts, writing in the *New York Times*, asserts that this scheme, as well as the Stone Mountain one, has "produced an unfavorable impression on many." He calls the mountains one of the birthrights of the people, and says there is "a body of outside opinion which questions the morality of the idea." He is of the opinion that Lincoln himself, the feeling toward whom in all sections of the country now "borders on veneration," would not be pleased with "the marring or despoilment of God-given grandeur and beauty that have endured from the beginning of the world."

Mr. Roberts points to the fact that the Greeks, "whose teachings are esteemed as those most nearly approaching the ideal," did not carve images of their heroes on Mount Parnassus, and he concludes by asking, "Should the face of a mountain give way to the face of a man?"

This last sentence will remind readers of THE ART DIGEST of the satire of the London *Daily Telegraph*, quoted in the 15th December number, in which that newspaper, after describing the Mount Rushmore project, shudderingly remarked: "Imagine our cliffs, our hill-sides, carved with colossal monuments of the heroes and the art of yesterday, Beechy Head shaped into an immense Albert Memorial, and Dover Cliff a range of mammoth statesmen and philanthropists, alternately trousered and décolletés in bath-sheets!"

## Clivette in Paris

Merton Clivette, the 78-year-old American artist who had a sensational debut last January at the New Galleries in New York, when scores of pictures were sold, is having an exhibition at the galleries of Bernheim Jeune in Paris.

The Paris *New York Herald* printed a three-column illustrated feature by Louis W. Smith headed "Clivette, Mysterious 'Man in Black,'" in which his whole career as "acrobat, magician, sculptor, fomentor of disturbances in tropical republics," etc., was dilated upon.

## Authentic?

Charles Knowles Bolton makes a three-column attack in the Boston *Transcript* on the authenticity of a portrait of John Eliot (1604-89), so-called "Apostle to the Indians," recently acquired by the Henry E. Huntington Library from English sources. He recalls a previous mistake concerning an Eliot portrait, the one in the Boston Museum, which has been often reproduced in books, but which, the writer says, "is now generally discarded as spurious."

Mr. Bolton reasons chiefly from the discrepancy between the Huntington portrait, which purports to present Eliot at the age of 55, and the description given by Cotton Mather, who said the apostle was "abstemious with his food, and lived on a homely but wholesome diet," also that he despised wigs as well as long hair, and preached and prayed against them. The preacher's hair was "short, his dress very plain, without any ornament, and he wore a leather girdle, which was a distinctive feature with him." He went among the Indians "with much fear and care even under the sensible wasting and weakening of his natural strength."

The Huntington portrait, according to Mr. Bolton, presents a "commanding personality, well fed, handsomely dressed, with aristocratic features, beautiful hands, and very long hair." And he declares that Eliot "certainly never visited England after he arrived in this country at the age of 27; nor do we know of any good portrait painter who came to this country at this period."

The handsome portrait bought by the Huntington Library bears two marks of identification. In one corner is the inscription, "John Eliot, Preacher to the Indians in New England, Aetatis Suae 55," and, hanging from a shelf of books, the scroll, "Progress of the Gospel amongst the Indians in New England." Mr. Bolton thinks the former has "too neat and modern an appearance," but that the latter seems "both in its lettering and in its general blending to give every indication of authenticity."

The writer then draws the conclusion that the work is a portrait of one of the wealthy and aristocratic founders of "the New England Company," created in 1649 by Act of Parliament "for the promoting and propagating the Gospel of Religious Creeds in New England," and suggests, subject to research, that the sitter was the president, William Steele, lord chancellor of Ireland, or one of the treasurers, Henry Ashurst and Richard Floyd.

## A Baroque Exhibition

Readers of THE ART DIGEST will recall the third exhibition held last fall by the Magnasco Society, a cult in London which admires the *seicento*—that period in art dominated by the baroque. Now comes a fourth exhibition, composed exclusively of drawings, 62 in number, part of them lent by King Goerge from the royal collection. This display of the best in eclectic Italian art, particularly by the Carracci, led the critic, Frank Rutter, to write as follows:

"All representative art is a mixture of observation and presentation, and from this collection of drawings it is clear that the Carracci did not fail in observation. They were keen-eyed and deft-handed, so that in recording their own observations they were sincere, spontaneous and natural. But they failed in presentation because when they set about composing a picture they could not be as simple and whole-hearted as they were

when drawing from the life; they kept thinking how Raphael or Titian would have handled the subject, and the further they strayed from nature and the more heavily they leaned on their knowledge of the pictures of their predecessors, the weaker and more artificial their own work became. There is a good useful lesson that modern painters can learn from studying the work of the Carracci, and it is that all the best art is not derived from other art, but from nature."

## "Great Sargent's Ghost"

Alfred Orr, American artist, who now occupies Sargent's old studio in London, is quoted as saying that he has heard ghostly footfalls up and down the stairways which he has recognized as the heavy tread of the master. This led the *New York Times* to remark that "perhaps the great artist wishes to put a final touch to a not quite perfect portrait" and to express the hope that if anything of this sort is found "it will be something worthy of the great Sargent, and not in a class with the maudlin spirit messages attributed by some to authors who in life would never have been guilty of such piffle."

"It may be, however," the *Times* adds, "that he has come back in protest against modern tendencies in art; that he cannot take a proper interest in the Elysian fields while artists here splash about so wildly."

## An Aviation Memorial

Raymond M. Marlier, Pittsburgh architect, and former World War aviator, has designed for a group of Pittsburgh business men, a \$200,000, 200-foot aviation memorial to stand at the conjunction of the Allegheny and Monongahela rivers in that city and from the top of which a beacon will throw a vertical shaft of light visible 50 miles away.

Nine statues will adorn the memorial, eight of which have been decided upon: Dr. Samuel Langley, who designed the first airplane model that would fly; Orville and Wilbur Wright, the first to fly; Galbraith Perry Rodgers, first to fly from the Atlantic to the Pacific; Col. William Thaw, commander of the Lafayette Escadrille; Charles A. Lindbergh, Clarence D. Chamberlain and Richard E. Byrd.

## Museums Get Lorenzos

Two notable paintings by the Venetian, Lorenzo Lotto (1480-1556), have just found places in the world's museums. The National Gallery in London acquired for \$115,000 at the sale of the Holford collection "Portrait of a Lady as Lucretia," a billowy and voluptuous work having the appearance of a Titian, and the Boston Museum has purchased a small panel, "The Marriage of St. Catherine," dating about 1507, with a pyramidal composition, similar to the larger panel of the same subject at Munich.

Lorenzo Lotto, long overshadowed by his contemporaries, Titian and Giorgione, has attained full appreciation only in later times.

## Widener Keeps Rembrandts

The long legal battle between Joseph E. Widener and Prince Yousoupoff for the possession of the two Rembrandts, on which the former loaned £100,000 in 1921, came to a close in the Court of Appeals at Albany, and the works will stay in the Philadelphian's collection.



# Summer Art Exhibitions Flourish Throughout the Land

This is the high season of the summer art colony with its exhibition of pictures to beguile the motorist and the tired critic. Before mentioning a few of them, it might be well to give them a bit of a test, psychologically and sociologically. Dorothy Graffy does this in the Philadelphia *Public Ledger* as a preface to her review of the two Gloucester shows:

"The growth of summer art colonies throughout the country from East Coast to West Coast, from Northern to Southern boundaries, has called into being the summer art salons—repetitions, more or less, of the major winter exhibitions, but reaching a different public, and a public predisposed to receptivity.

"In midwinter hundreds of individuals visit the large annuals because they feel that such displays are in some way part of their education. But in the hurry of affairs few persons tour a gallery with the thought of purchase. If they want a picture, they are apt to visit a dealer.

"The psychology of the summer gallery wanderer is entirely different. In the first place he is, generally speaking, in a vacation mood, set free for a brief period from the cares of an office or an exacting profession. When he whiles away an afternoon in an art gallery he is predisposed to enjoy the pictures. Gone altogether is that annoying thought that he must train himself to appreciate whatever he may see. Education has been parked at home. They may be the very same pictures, but he is not the same man, nor, for that matter, is she the same woman—and any art gallery attendant can tell you that it is the female of the species that leads the male to slaughter.

"Then, too, there is quite another attitude to be considered—that of the souvenir hunter—the woman or man who has a goodly supply of cash, and who wants a little remembrance that won't fade or break before it is safely tucked away, and perhaps forgotten, in some room at home. For such prospects the summer exhibition gallery is a mecca of treasure trove, and there are always numerous sketches well within the reach of a normal pocketbook waiting for some one to carry them to the various corners of the globe."

The Eastern newspapers gave most space to the two colonies that have rival exhibitions—Gloucester and Provincetown. Gloucester has its fifth annual show of the North Shore Arts Association and the second an-



"The Harbor in Winter," by Tod Lindennuth. Provincetown Modern Exhibition.

annual of the Gloucester Society of Artists. The former, with a two-story gallery, has 400 exhibits, in charge of Mrs. Mary J. Coulter, formerly assistant director of the San Diego Fine Arts Gallery, and the latter, having less room, is holding three successive shows, with about 120 items in each.

There was a great beating of drums at Provincetown, with three miles (count 'em!) of windows in stores and dwellings given over to the display of paintings. And also, if one would believe the newspapers, there was almost a battle royal between conservatives and modernists,—at any rate the headline of Harry Kemp's story in the New York *Herald Tribune* was "Provincetown Torn by Strife of Art Schools." However, one suspects that this slashing about of color from the vermilion tube was part of a sure-fire commendable method to get the public interested. In the battle that almost happened Mr. Kemp said the staid citizens sided with the conservatives marshaled by Charles W. Hawthorne, while the Portuguese fishermen were ready to shed their blood for the modernists, under Niles Spencer's strategy. Previous to the stationary

street parade the modernists opened their first annual exhibition in the galleries of the Provincetown Art Association, and much was written about it in the Boston and New York papers.

Judging by what the writers say, Newport has a fine exhibition in its sixteenth annual, in which the Art Association and the Grand Central Galleries of New York are co-operating for the third time. And at Lyme, Conn., the Art Association's twenty-sixth annual show in its beautiful little gallery received long press notices. Then there was the nineteenth annual at Stockbridge, Mass., and the third annual at Woodstock, N. Y. The Associated Artists of Long Island are this year holding their fourth annual at Patchogue. The Artists' Co-operative, whose first regular exhibition was held last spring at Altman's, in New York, organized a summer show at Ocean City, N. J.

There was a profusion of other exhibitions, all over the country. The pictures shown—and praised—will, most of them, bob up in regular exhibitions during the coming season, everywhere from the National Academy to the Independents'.

## Portraits for Mr. Marland

Henry C. Balink, member of the Taos colony of artists, native of Amsterdam and modern follower of the Holbein tradition, is painting a series of portraits of the most prominent Indians of Oklahoma for the museum to be established at Ponca City by E. W. Marland, oil magnate, who is also sponsor for the statue of the "Pioneer Woman." Thus far he has painted Blue Hair, Atoe chief; Bacon Rind, Osage chief, and Horse Chief Eagle, of the Poncas.

Mr. Balink did a series of Indian pictures at Taos for the Netherlands government.

## Circuit Exhibition in Utah

The Association for Encouragement of Inter-Mountain Artists, of which Alice Merrill Horne is president, will send out its

annual exhibition of forty paintings by twenty Utah artists in September, the tour beginning at Ogden, in the Weber Gallery, and ending next May in Salt Lake City at the West Side Gallery. Last year each town on the circuit bought from \$200 to \$1,200 worth of pictures.

## Miniatures Stolen from Museum

Six miniatures stolen from the Metropolitan Museum of Art on July 17 have not yet been recovered by the New York police, although two of the gold frames, pawned separately, have been found. It is feared the miniatures, which consist of examples by Andrew Plimer, Richard Cosway, George Engleheart and Samuel Shelley, and are valued at \$10,000, have been sent to Europe.

## Baker Wins in Chicago

Bryant Baker's model for the "Pioneer Woman" was the first choice of the Chicago "public," receiving 1,089 votes to 458 for John Gregory's model, 388 for Hermon A. MacNeil's and 279 for F. Lynn Jenkins'. James E. Fraser was fifth with 168 votes and A. Stirling Calder sixth with 118.

Seven cities are now lined up for Mr. Baker's model—New York, Boston, Pittsburgh, Detroit, Buffalo, Indianapolis and Chicago, while only one has demurred, Cincinnati, which approved Mr. MacNeil's work. The twelve models, from which Mr. E. W. Marland will select one for his colossal monument to the "Pioneer Woman" in Oklahoma, are on view until Aug. 19 in the Denver Art Museum. The Minneapolis Art Institute will show them to Sept. 7.



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## Mussolini Sees Renaissance

"Art must occupy the same place in Italy's present greatness as it did in the past," said Mussolini in an interview with Homer Saint-Gaudens, director of Fine Arts at Carnegie Institute, according to cable advices received in Pittsburgh.

Mussolini expressed the hope that Italy would experience another renaissance. "Contemporary Italian art," he said, "must reflect and make a permanent record of the Italy of today for future generations. The Carnegie International is a means of fostering an understanding of our art. It promotes international unity."

The Carnegie Exhibition will show paintings by Italian masters, including Antonio Mancini, Italo Brass, Felice Casorati, Ferruccio Ferrazzi and others.

"All these men that you have chosen are important, each in his own way," said Mussolini. "Art is one thing for one man; another thing for another. Nowadays everyone fights and misunderstands, but there is no harm in that, providing art is genuine and stirs someone's emotions. Art is just as important as it ever was. It is always basically essential because the fruit of our imaginations is the only thing worth while in life."

Mr. Saint-Gaudens has been abroad for the past four months assembling paintings for the Twenty-sixth Carnegie International, which opens in Pittsburgh in October.

## Utah Honors Mrs. Horne

Alice Merrill Horne, who as president of the Association for Encouragement of Inter-Mountain Artists and as an organizer of traveling exhibitions, is chiefly responsible for Utah's vigorous art movement, has been honored by the state, which has just adopted her "Columbus" for the schools. It is a play suitable for production by pupils.

## Produces Unity in Magazine

Ralph M. Pearson has done the illustrations for the entire September issue of the *Survey Graphic*, thus producing unity both in the pictures and in the relation between them and the type. They are open-line pen drawings that, like a wood cut, harmonize with type.

## Velasquez at 21



"Sister Jeronima," by Velasquez.

A new work by Velasquez, his earliest known portrait, has come to light. The subject is the Franciscan nun, Sister Jeronima de la Fuente, and it is now on view at the Franciscan Exhibition at Madrid. Experts have examined the picture and signature and pronounced them genuine, says the *London Times*.

The date, 1620, is inscribed on the picture, and, besides, the experts have determined that it was painted between the end of May and the third week in June, for it was during those three weeks that Sister Jeronima, aged 66, was in Seville, on her way from Toledo to embark for Manila to found a mission. "As anyone who looks at her portrait will surmise," remarks the *Times*, "the mission was duly founded."

The lines of the painting are hard and the colors, mainly browns and ochres, are crude. Velasquez was 21. The Friends of Art (Amigos del Arte) are trying to obtain the portrait for the Prado.

## Noted Painter Is Dead

Solomon J. Solomon, R.A., the painter who perfected for the British navy the system of camouflage which the Germans had adapted from a book which the American artist, Abbott Thayer, wrote on the protective coloring of birds, is dead at the age of 66. He was a former president of the Royal Society of British Artists.

Solomon was famed professionally for his technical knowledge and for his amazing touch and speed. He surprised Israel Zangwill by completing his portrait in six hours. Among the most often reproduced of his paintings are "Cassandra," "Samson," "Niobe," and "The Judgment of Paris." Other notable work included his decorations for the Houses of Parliament and the Royal Exchange and his "Coronation Luncheon" at the Guildhall.

## Sausages and—Beauty

The hideous appearance of frankfurter stands is causing such a revulsion of feeling that municipalities have begun abolishing them by local ordinance and motorists have shown a tendency to boycott them. This has led one of America's leading sausagemakers to offer a series of prizes for the most beautiful designs for such structures. A similar contest has been started by Mrs. John D. Rockefeller, Jr.

"This cause," observes the *Philadelphia Public Ledger*, "is one that deserves encouragement, both in the interest of national esthetics and for other and material reasons."

## Business Men

When the Business Men's Art Club was founded in Chicago seven years ago by amateurs who desired to paint and model as an avocation, it attracted much attention throughout the country. Similar organizations began to spring up in other cities, and they became so numerous that two years ago they formed an association known as the Associated Amateur Art Clubs. Now comes the announcement that a national exhibition of painting and sculpture by business men will be held in the Chicago Art Institute in August, 1928. Exhibits will be selected by a jury of professional artists, and gold, silver and bronze medals will be awarded.

The Chicago club, which now has an active membership of 152, has just issued a handsome year-book, with articles by members. S. J. Duncan-Clark, who writes the foreword, asserts that at the age of 50 he discovered a "new world," and concludes as follows:

"If you want an avocation which will take you completely—body and mind and soul—out of the world of drudgery and routine, of business cares and sordid contracts, if you want an avocation which will recreate you mentally, invigorate you physically and exalt you spiritually; if you want the companionship of good fellows who love the life of the woods and streams, and who are bound together by a tie of understanding and appreciation, come with us."

## "In a Vacuum"

All the reviews of "John Sargent," the biography by the Hon. Evan Charteris, divide themselves into two classes, one perfunctory and laudatory and the other using the book as an excuse for attacking Sargent's art. The former are dull and the latter, right or wrong, are interesting, to say the least. The one in *The New Republic* of August 10, by Rose Mary Fischkin, is headed "Standing Up in a Vacuum."

"What was it that halted Sargent early in his career and made him simply the virtuoso?" asks the writer. . . . "In his youth he was obviously impressionable and open to influences, but he found his formula too soon, the formula of a dead age. . . . As time went on he became more and more an eye and a hand. He lacked imagination entirely, as his murals prove. When he was commissioned to paint a group picture of the British generals in the World War, he could not devise the most obvious composition to make a dull subject less dull. 'I am handicapped,' he wrote, 'by the idea that they never could have been all together in any particular place—so I feel debarred from any sort of interesting background and reduced to painting them all standing up in a vacuum.' There lies, possibly, the crux of the whole matter: Sargent's figures are 'all standing up in a vacuum,' even those which lean upon the most tangible satins and stuffs existing in a vacuum of the spirit. . . .

"Sargent's glittering gallery of portraits will remain as a mirror of fashion for the historian. For the reflection of the artistic substance of his age, one must seek other and deeper pools."

## De Laszlo's "Spanish Tour"

Philip A. De Laszlo, international portraitist of kings, statesmen, industrial magnates and their women folks, has just had a triumphal season in Spain, and the rotogravure sections of the American newspapers have reproduced his likenesses of the Crown Prince and his sister, the Infanta Beatrice.



## Guillaumin's Death

The death of Armand Guillaumin on June 26, at the age of eighty-seven years, brought forth a number of notices in the Paris journals outlining the main facts of his life, his significance as the last of the Impressionists and his similarity in certain respects to Monet. M. Thiébaud-Sisson, in *Le Temps*, notes that his reputation indeed was not made until the beginning of this century, when his friends had already enjoyed twenty years or so of fame. The critic remarks:

"His evolution, to tell the truth, was very slow, and he attained to the conquest of the right quite late, about when he was approaching his forties, when two lots totaling 50,000 francs coming to him in the drawings on the bonds of the city of Paris enabled him to give all his time to painting. . . .

"Association with Cézanne opened his eyes. He had met him at an academy founded by an old model named Suisse, who adored painting and who used his small savings to open a hall to which one was admitted to work from life on payment of a very small fee, five francs a month. All the young artists anxious to preserve their independence went there and their mutual criticism replaced, very fortunately for them, the instruction of the studios of the Ecole des Beaux-Arts. It was there that Claude Monet saw Pissarro for the first time and became friends with him; there also that Renoir and Sisley, after having left the studio of Gleyre, came seeking in an atmosphere of competition and life the teaching they had hitherto lacked."

But Guillaumin was hardly really settled until he found the valley of the Creuse. As M. Paul Fierens says, in the *Journal des Débats*, "the Creuse—and the example of Cézanne—saved Guillaumin from scattering his efforts. The country revealed to him, with the charm of its pearly skies and its fresh water, an architecture—and a lyricism. Here Guillaumin found nature to be something more than a skin, than a powdering of colors. He followed the rolling of the country; he understood its structure; he expressed its rhythms alternately solemn and joyous."

## Kansas City Art Center

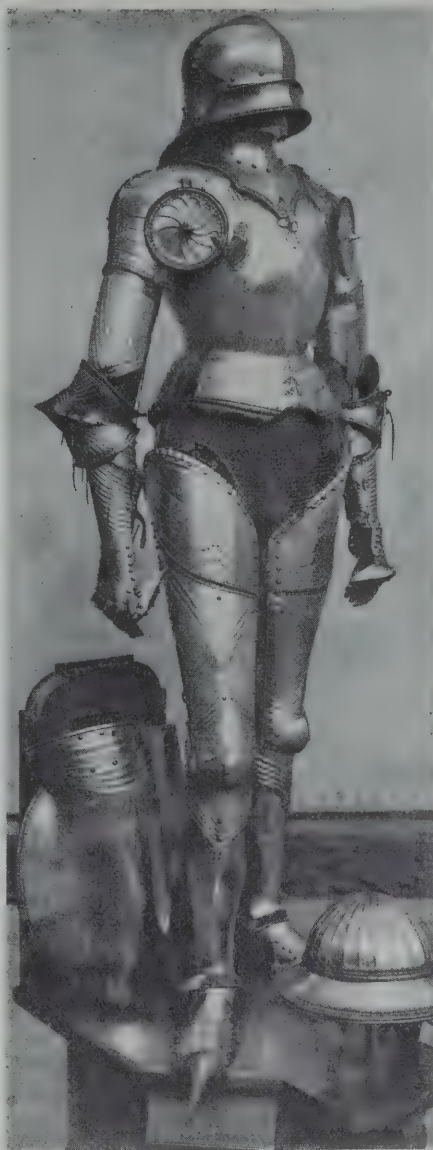
Following the gift to Kansas City by Edwin Kirkwood of the 26-acre property known as Oak Hall, the former home of the publisher, William Rockhill Nelson, as a site for the William Rockhill Nelson Gallery, the trustees of the Mary Atkins Fund have decided to place there, also, the Atkins Museum of Fine Arts, one of whose functions will be to house the Kansas City Art Institute. This decision will make possible the convenient grouping of Kansas City's art activities in one "center."

Altogether, through bequests, Kansas City now has a fund of \$3,000,000 for art buildings and the purchase of works of art.

## Prison Term for Vandal

John Healy, elevator operator, who threw the bottles through Rubens' "Portrait of an Old Man" and Van Dyck's "Marchesa Comellini" in the New York apartment of Bai Lihme, was sentenced to a maximum term of three years in prison. The trial judge announced his regret that the New York legislature had failed to provide a stiffer penalty. Healy admitted he caused the damage, estimated at \$50,000, because the art collector had not given him a bonus.

## Paris Sees the Art Treasures of Maximilian



Emperor Maximilian's Armor.

For the benefit of those eager for allegorical definition, one may describe as "Art Binding up the Wounds of Europe" the exposition of Austrian art, "The Treasures of Maximilian," now being held in the Jeu de Paume, Paris. It is at least a step

toward renewing the normal international bonds disrupted by the war.

At the invitation of M. Herriot, French Minister of Public Instruction and of Fine Arts, the Austrian Government sent paintings, drawings, engravings, manuscripts, armor and tapestries illustrating the glory of Maximilian. To these were added, chiefly from the Louvre Museum and the Bibliothèque Nationale, pictures, woodcuts, medals, Brussels tapestries, and certain other objects of art.

While M. Paul Zifferer, one of the organizers of the exhibition, both in his preface to the catalog and in *Le Figaro Artistique*, has more to say about the emperor than about the exposition, M. Paul Fierens, writing in *L'Art Vivant*, comments on the works shown, the drawings of Dürer, the works of Strigel, the court painter, the designs of Bernard Van Orley and the tapestries made therefrom, and much else.

Two of the chief items which M. Fierens notes are both from the Albertina in Vienna—the huge design for the Gate of Honor and fifty-nine miniatures of the "Triumph." The Gate of Honor is a great print "on 192 pieces of engraved wood, planned by the Humanist Stabius under the direction of Maximilian. The genealogical tree of the sovereign, his coats of arms, the portraits of his predecessors and of his relatives, scenes from his public and private life—all form a synoptic picture, erudite, confused, with symbolic decoration that has the spirit of the Middle Ages. But the desire to eclipse Charlemagne and to equal Caesar is exhibited here in a way almost puerile in the erection on paper of this kind of insolent arch of triumph. The first lines were drawn in 1512 by Albrecht Dürer; the work was finished in 1515 by his pupils, Hans Dürer, Springinklee, Traut, and by Altdorfer."

The series of colored drawings for the Triumph is shown around the walls of two halls. These were "studies for a series of 138 wood engravings. Begun in 1507 at Innsbruck in the studio of Jörg Kölderer, the preliminaries were finished four years later. The emperor outlined the program. Preceded by heralds, trumpeters, standard-bearers and trophies, by cars symbolizing the victories of the prince, by 'statues from the mausoleum of Innsbruck,' and by a group of prisoners, the grand carriage of Maximilian enthroned, surrounded by all his family, proceeds."

## Exhibits from Europe

The Brooklyn Museum in the coming season will uphold its reputation for bringing representative European art to America. Thus far two such displays have been announced, a great exhibition of Danish painting, sculpture and crafts for six weeks beginning Nov. 14, and an exhibition of 51 paintings by living Bavarian artists, beginning Nov. 28.

The Danish show is under the auspices of the Danish government, and the best-known living painters and sculptors and the finest designers of the minor arts will be represented, while there will be a retrospective group of eminent Danish painters of the last 25 years. The exhibition will make a tour of the country, as far west as Los Angeles.

The Bavarian collection has been organized by Prof. Carl van Marr, of the Royal Academy at Munich.

## Mr. Kleinberger Honored

Francis Kleinberger, founder of the F. Kleinberger Galleries, according to the *New York Times*, has been made a chevalier of the Legion of Honor by the French Government in recognition of his services in behalf of art and in his capacity as an adviser to the Louvre. He is an authority on ancient paintings, particularly French and Italian primitives and the Dutch art of the seventeenth century. Belgium conferred upon him the Order of Leopold for his services to the national museums, and, for similar reasons, Holland made him a member of the Order of Orange-Nassau.

The F. Kleinberger Galleries in New York will move soon into their new building at 12 East 54th St., a beautiful structure with a Gothic facade, and will inaugurate the new season on October 15 with an exhibition of French primitives.



## "A Danger Line"

In the course of an article on "A Danger Line in Modern Art" in the San Francisco *Argonaut* Junius Cravens says:

"In the present age the art student has everything in his favor. It is true that he lacks the advantages of the apprenticeship system which prevailed during the Quattrocento and the Cinquecento, in Europe. The student of those pre-art school days lived in his master's studio, where he came into intimate contact with every phase of his work. On the other hand, the student of today has few difficulties to overcome. He attends an organized art school. His materials are manufactured, ready to use. The best examples of the art of the whole world, of all periods, are brought to him either in the original or in excellent reproduction. He may see them without effort. So he is able to see much of the work that is being done abroad without so much as leaving the city in which he lives. But that very fact, miraculous as it is, marks a distinct danger line for him in modern art.

"All artistic expression is, in its final analysis, as imitative as it is creative. Nothing can be wholly original. But imitation, if it is to be constructive, must be intelligently directed. A large proportion of modern art is easily aped. Anyone who can draw at all can superficially reflect the methods of a score of contemporary masters and get an effect. This fact is proved in almost every exhibition of modern art that is held in the United States. The tendency to be satisfied with an effective surface beneath which there is no solid foundation is a danger which is too often evident. Instead of producing works which are the result of thorough study, or of inspired research, many American artists appear to be staisfied with dashing off composites of the work of contemporary French and German masters. What hope for a national art can lie in such a method?

"Of course, as a nation, we are a mere scrap-heap, made up of the questionable odds and ends of the whole world. However, we have not only claimed this soil, but we have been on it long enough to begin to take root. Archæologists have brought to light a wealth of material that belongs to and typifies the primitive races of the western hemisphere. Those races are not ours by blood, but they are ours by adoption. We should have not only enough interest in their art, but sufficient pride in ourselves and in the country we claim as ours, to develop from it a western culture,—as the Mexican artists have already begun to do. Let us turn to our own primitives, since we have succeeded them as inhabitants, and seek inspiration for the creation of a real American art. We should not be satisfied to go on indefinitely being, as we are now, rather poor imitators of the rest of the creative world."

### An Oklahoman

"Life in Oklahoma is an incentive to artistic expression," writes B. Rickard Fetterman in the August number of *The American Magazine of Art* in the course of an article on the work of Nan Sheets. "One is offered a land and a history that inflame the imagination.

"Mrs. Sheets is Oklahoma City's own artist. A prophet seldom has honor at home, but Oklahoma—city and state—is enthusiastic about Mrs. Sheets' contributions to art. People throng her exhibitions, not only to admire her paintings, but to buy them. Home newspapers carry comment, and sometimes even an editorial, on every honor

she wins. Oklahomans are inordinately proud of what this painter already has accomplished."

Mrs. Sheets, it appears from the article, can be expected in her work to obtain a balance between the analytical and the synthetic, for "she has been a student of physical science and is a registered pharmacist." This scientific training has developed in her "a sense of the unity and importance of small things, the chemist's atom, a mite of the pharmacist's deadly drug," so that her lines tend to make of a picture "one complete statement of a fundamental truth."

### "Softness"

"E. C. L." in an article on "Artists as Human Beings" in *The New Republic* begins by saying: "A new kind of softness has begun to appear in the realm of American art and letters. . . . And softness is always preliminary to decay." Later on he writes:

"Most artists know that art is work, but somehow a section of the sentimental public has come to think of creative effort as a sort of priestly indolence. Artists are, of course, not to be blamed for this softness—unless they are taken in by it. But that is precisely the trouble: artists, being human beings, will be taken in; they will allow themselves to be set apart for worship just as priests, medicine-men, and various kinds of experts have always succumbed to separatisms which enhanced their ego-feelings.

"Large urban centers like New York are deadly in this respect; reputations can, by modern high pressure methods of inside and outside publicity, be made over-night—and lost as quickly. Using the vernacular, you first make a 'hit,' then you make money, then you are 'taken up' by some group, then you begin to go soft, and then you become artistically impotent, or what is worse, you go on repeating the 'hit' which won you your first fictitious fame: a sequence which explains the careers of an appalling number of creative workers. (I am perhaps over-serious at the moment: the above sequence has recently been fulfilled in a friend who was, alas, peculiarly fitted for creative tasks.)

"Because they are so valuable as human beings, I want artists to beware of softness, artificiality and separatism."

### Up to the Minute

John Cotton Dana, director of the Newark Museum, believes that "a product of human skill, no matter how much it may be machine-aided, if perfectly adapted to its purpose, is a work of art," and to carry out this theory has put on display six cases showing the steps in the manufacture of an extremely delicate electrical measuring instrument made by a local factory.

"We praise a man who paints a good picture, and public institutions like museums help him to sell his work," says Mr. Dana. "Can we not with equal reason praise a man who, after long study and practice, makes with superlative skill a certain part of a machine?"

### A Benson for San Francisco

The California Palace of the Legion of Honor has acquired, through the Ranger Fund of the National Academy of Design, a most important painting by Frank W. Benson, a still-life 5½ feet wide and 3¾ feet high. On a draped table stands an old bowl containing fruit and a Chinese jar filled with flowers, while a gay colored bird looks down from a perch.

## Shaw, Modernist

Because S. J. Woolf, well known portraitist, of New York, is something of a humorist himself, George Bernard Shaw said to him for a drawing on the Fourth of July in spite of the fact that on July 2 the great Irishman had written, in reply to a request, that he would "not be disengaged for at least a year to come." It was this sentence in Mr. Woolf's rejoinder that brought acquiescence by telephone: "If you could pose this afternoon and sign the drawing today think what it would mean to the American people to have two vital documents signed on July 4!"

Mr. Woolf's story of the sitting occupies the first two pages of the Sunday magazine section of the *New York Times* of August 7. The American, rather to his surprise, found Mr. Shaw to be a smiling and twinkling old gentleman, the very soul of kindness and consideration, and, withal, a conversationalist constant and rare.

The playwright, however, probably with humorous perversity, resisted all of Mr. Woolf's sly efforts to get him to talk of art. Finally the artist ventured direction undisguised by saying: "And, Mr. Shaw, what do you think of modern art?"

"What do I think of modern art? I have been practicing it seventy years," he replied with a smile, "but seriously I suppose that there must be something good in it. I do feel that any number of incompetents are using it as a cloak for their shortcomings. But take Matisse for instance; from the surety and beauty of his line I know the man can draw in an academic way should he so desire. I will acknowledge that at first his works seemed strange to me, but I have looked at them so much that now I see their beauty without permitting their apparent strangeness to interfere with my appreciation of the part that appeals to me. I don't think the goal has been reached, but there must be forerunners to every great movement. It doesn't matter whether it is religion or art. Cezanne, Van Gogh, Matisse may be only prophets or John the Baptists.

"But the thing you must admit whether you want to or not—look at these pictures often enough, have them in your home, and they will make you feel that the work of their predecessors is dull, drab, monotonous and lifeless."

### French Institute for U. S.

The French Consul-General in New York has made known further facts concerning the 32-story building to be erected in Fifth avenue which will be known as the Palais de France and which will house official French offices and representatives of French industries. There is to be, besides an auditorium for French opera, an art gallery in which will be held frequent exhibitions of French paintings.

Also there will be an art and musical institute, in which Americans unable to study in France may have the services of capable French teachers in painting, architecture, sculpture, commercial design and music. The announcement calls the enterprise France's "cultural contribution to America."

### Alfonso Decorates Edwards

George Wharton Edwards, American painter, has been decorated by King Alfonso as a cavalier of the Royal Order of Isabella the Catholic in recognition of his work in Spain two years ago. Twenty-five of the artist's Spanish drawings were acquired last year by Archer M. Huntington for the Hispanic Museum in New York.



# What an Etcher Has Done to Open a City's Eyes to Its Beauty



*"Rainy Day—Fourth Street," by E. T. Hurley.*



*"The Monastery—from Rookwood," by E. T. Hurley.*

Recently many American cities have felt the impulse to encourage the artists who work within their gates. Esthetic reasons and material ones combine in actuating this urge.

As an example of what an artist can do in opening the eyes of his fellows to the beauty that lies around them, THE ART DIGEST is pleased to point to the work of E. T. Hurley in Cincinnati. This etcher, sculptor and craftsman has produced six books on Cincinnati, each containing thirty reproductions of etchings of local scenes. The first, bearing a 1915 imprint, was en-

titled "The Town of the Beautiful River," with text by Elizabeth R. Kellogg, and the last, "Streets and Spires of Cincinnati," has letter press by Murray Seasongood. In between came "Cincinnati," with text by Amelia Hickenlooper Dunham; "For Old Acquaintance," by Sara Sax; "Bridges and Byways," by James Albert Green, and "Impressions of Cincinnati," by Russell Wilson. All of them have been enjoyed and treasured, and, needless to say, have done much for the esthetic development of the city. It may be remarked, parenthetically, that Cincinnati is the only one of the eight cities that have voted thus far on the

"Pioneer Woman" to turn from Bryant Baker's model and to approve that of another sculptor, Hermon MacNeil.

The two etchings reproduced herewith are from the latest volume, "Streets and Spires," and are reproduced by courtesy of the St. James Press, Cincinnati. They are typical of Mr. Hurley's art and typical of Cincinnati.

Mr. Hurley was a friend of Frank Duveneck and enjoyed association with him for twenty-five years, and it was the master himself, on seeing his pen drawings of Cincinnati, who insisted that he put them on copper.

## Exhibit for Russia

Ivan Narodny, Russian American artist, has returned from a year's visit to his native land, and brings word that he has persuaded the Soviet Government to allocate one of the exhibition rooms of the Hermitage, in Leningrad, to contemporary American art. A committee headed by Dr. William H. Fox, director of the Brooklyn Museum, will select the works.

Art has become the religion of Soviet Russia, Mr. Narodny told the New York Times. The government is avidly collecting works that were scattered during the revolution, paying the present possessors, and putting them into the museums, many of which were formerly churches.

Mr. Narodny is bringing to America eighteen works by old masters that came from the collections of Russian families impoverished by the war and which he was able to bring out by arrangement with the Soviet Government, which will receive one-fourth the proceeds. Included is a twelfth century ikon representing St. Katherine which Ras-

putin removed from the Holy of Holies of the Kremlin to present to a woman admirer. Mr. Narodny paid this woman \$1,000 for it, but he says it is worth between \$50,000 and \$100,000.

Mr. Narodny has for many years been associated with Robert W. Chanler.

## Another Coolidge Portrait

It may be, of course, that the hard work of sitting for his portrait so many times had something to do with President Coolidge not "choosing" to run again. At Rapid City he is sitting for Thomas Ashford, a native South Dakota portraitist. Among the other painters whom he has obliged have been Tarbell, Christy, De Laszlo and Segal.

## Painter's Trip to Arctic

A Canadian artist, A. Y. Jackson, is making the annual summer trip with the vessel that carries supplies to Craig Harbor, Ellesmere Island, only 830 miles from the North Pole. It is the first trip of the kind ever undertaken by a painter.

## A Tragic Relic

Ernest Makower bought at auction in London the ring bearing Queen Elizabeth's cameo portrait which the monarch gave to the Earl of Essex, and afterwards at a ceremony laid it on her tomb in Westminster Abbey as a gift to the British nation.

The London Times in a dignified editorial recounts the tragedy of the token. When Essex, condemned to be executed, was awaiting the headsman the great queen wrote his pardon, but retained it until he should send her the ring. It never came. Essex had sent it, but it had reached Lady Nottingham, wife of the Lord Admiral, the earl's enemy. When that lady was dying she sent for the queen, and told her. Elizabeth flew into a royal rage, shook and struck the dying woman and exclaimed, "God may forgive you, but I never can!" And three weeks later the queen herself was dead.

The ring will be permanently on view in a case on Elizabeth's tomb.



## Acquire Sumerian Art 5,000 Years Old



*Sumerian Copper Relief, 3000 B. C.*

Attention has been shifted from Egyptian art to that of the Sumerians, a contemporary race who occupied lower Babylonia beginning with about the fifth millennium B. C., by two notable acquisitions by museums, that of a copper relief by the British Museum, dating about 3000 B. C., and that of a head of the ruler Gudea, dating about 2500 B. C., by the Boston Museum. The American acquisition is notable because the black diorite head is almost identical with the famous "Head of Tello" in the Louvre, it requiring the closest scrutiny to distinguish them apart. The Louvre's treasure is familiar to the world, having been reproduced scores of times, and for that reason a photograph of the Boston head is not presented here.

The great copper relief is 8 feet wide and  $3\frac{1}{2}$  feet high. It is declared to be the largest and most remarkable example of

Sumerian metal work that has yet been discovered, and is supposed to have been placed originally over the door of a temple. It depicts Im-dugud, the lion-headed eagle conceived as the mythological "storm-bird" of the god Ningirsu, seizing two stags. The sense of design (or "modernism") of the Sumerians is revealed in the undue elongation of the bodies of the stags to fill up the space under the eagle's wings. Fragments of the relief were found at Tello, and afterwards restored.

The Boston Museum's head, as well as the Louvre's, was also found at Tello (the ancient Lagash). The subject, Gudea, ruled over Lagash five or six hundred years before Abraham left his home in the city of Ur, forty miles distant. He did not style himself king, but patesi, or priest-governor, of the god Ningirsu, whose "storm-bird," dating 500 years earlier, is reproduced above.

## Vandalism by Women

"The world rolls on very much as it has ever since clothing was put on Michael Angelo's nudes in the Sistine Chapel," writes a San Francisco reader to THE ART DIGEST. Then he relates that "the Woman's Club of San Francisco erected a new building. It awarded the commission to create decorative panels for one of the rooms to Mrs. Katherine Gillespie, craftsman and originator of a plaster decorative panel that requires no firing. The charm of her work lies in the wonderful quality of her color, for the most part rich but low in tone—ochres, blues and terra cotta reds with touches of green and brown. When the room was completed, the effect was wonderful and mysterious.

"But the lay members of the club objected, and now the beautiful polychrome reposes under a thick coat of silver. The hours, days and weeks spent in creating the color harmonies have gone into the unknown! Willa more enlightened generation uncover these works of art? The colors are through the plaster and if the mantle is removed will be as beautiful as ever."

## An Exhibition at Asheville

Twenty-eight paintings, three in oil and the rest in tempera, by Mary B. Sawtelle, are being shown during August at Asheville, N. C., in the Woman's Club. The subjects are all of Majorca. A local critic praised their "vitality and strong coloring" and called them "pleasing and effective." Mrs. Sawtelle is well known in Asheville, having painted many portraits there.

## Sculpture and the Public

In the course of a commendatory review of an exhibition of the sculpture of George Stanley, a local artist, at the Los Angeles Museum, Arthur Millier wrote in the *Times*:

"For what a small audience the sculptor works today. His white images waste their poise on most people. It is easy to believe that the Greek education based on music and athletics had much to do with their use of sculpture. Can people who walk gracelessly respond to sculptural balance?"

## Sculpture on Short Order

Carlos Romanelli, America's first "commercial sculptor," whose work is fast displacing the billboards along the roads in California, got the commission from Santa Monica to execute a statue of Lindbergh for its new Lindbergh Park. He did his work so quickly that it has already been dedicated.

## From Oil to Oils

A New York *Times* article tells of the "\$1,000,000 art collection" formed in Kaw, Okla., by Mrs. Laura A. Chubb, wife of Ike Chubb, a former cow puncher who made millions out of oil, and which "includes works by Corot, Holbein, Sargent and Thomas Moran."

## New Paris Art Colony

Paris is to have a new artists' colony, this time a suburban one at Sceaux-Robinson, seven kilometers away, a place already noted for its restaurants in tree-tops. Painters complain that the hangers-on of art have crowded Montparnasse.

## The Benson Pictures

When Sir Joseph Duveen acquired for \$2,500,000 the great Benson collection of 114 Italian paintings, as told in the last number of THE ART DIGEST, the London *Times* remarked, rather plaintively, that, whereas in all probability the pictures would pass as a whole to the United States, here was "an opportunity for a graceful recognition of the needs of the National Gallery." It then suggested that the National Gallery required, to fill gaps, the Ghirlandajo portrait, Antonello da Messina's "Madonna and Child" and the early Correggio, "Christ Taking Leave of His Mother Before the Passion."

Sir Joseph has now gracefully responded to the hint, and has given the Correggio to the National Gallery.

As typical of what the American newspapers said about the coming of the Benson collection to America, is the following from the New York *Herald Tribune*:

"The thrilling thing about the event is its perfect inevitability and fitness. . . . Our galleries, public and private, are all ready to absorb this latest and most prodigious array of masterpieces. That is the way of American civilization. It advances with incredible rapidity. There are collectors functioning who can recall their first ventures, naively tentative wanderings among the pretty painted anecdotes of the Paris Salon. That phase is as dead as Julius Caesar. Sir Joseph Duveen brings straight to New York the greatest gathering of gems that has changed hands in a generation. Here and nowhere else in the world is its dispersal appointed. The cynic will say that this is explained by our supremacy in wealth. The thoughtful observer will recognize in it also a historic episode in the mutation of civilization and taste."

## Rome Quadrennial

The art exhibitions which were held in Rome every two years have been suppressed, and in their place the governor of Rome has decided to hold a quadrennial exhibition, limited only to Italian artists, says the Rome correspondent of the *Christian Science Monitor*.

"The Rome biennial exhibitions were, as a matter of fact, replicas of the Venice biennial, without, however, being as attractive as the latter," says the correspondent. "The innovation now made has a double importance—first, it will allow artists a longer time to prepare their works, and in the second place the future Rome quadrennial exhibitions will be limited to Italian artists only, while the Venice art shows will continue to be international. On the other hand, the yearly grant of money made by the Rome municipality toward the exhibition will be continued all the same. The first exhibition will be held in 1931."

## A Maritime Collection

Three years ago editors of art publications in America were offered carefully prepared and illustrated stories concerning the A. G. MacPherson collection of 11,382 maritime prints, paintings, atlases, charts, etc., and much was printed about it. The cat now jumps out of the bag, with the announcement that it is for sale.

Mrs. MacPherson puts the value at £150,000, but offers to take £90,000 if he can be assured the collection will be kept in England.



## Detroit and Art

Cyril Arthur Player, writing on "Detroit: Essence of America," in *The New Republic*, calls the community, in motor vehicle jargon, an "assembled city," whose "prosperity is machined, hard-driven, coldly calculated and intensely organized; there has not been much time for the reposeful contemplation of esthetics, with mass production screaming for instant markets, and 'sales resistance' lurking darkly in a dastard trench over the hill."

"Art, per se, seems always to be fighting a rear-guard action in Detroit, because of the sensitive employment pulse, so delicately responsive to industrial conditions. Yet, buried away in the numerous settlements of foreign origin, are all manner of cultural aspirations, perversely clannish and isolated, and most difficult to fuse into something dazzling and original and Detroit-like in art, music or letters. Theoretically, something surprising should come of this racial blend."

"There is a constant effort, sometimes pathetic—but unconquerable—to stimulate and develop those forms of art which the American community has come to accept as the hall-mark of worthy values. Loyalty expressed in terms of the Symphony Society, a purely voluntary organization financing a first-class orchestra; in the Institute of Arts, a spoon-fed enterprise of oddly chaotic impulses; in such cheerful organizations as the Players, adds increasingly more to the community, even though for years all of these proper adventures have meant more of grim and sacrificial defense of principle than any large popular enthusiasm for the higher art forms."

The writer, looking into the future, finally says: "Gradually something clear begins to emerge, a stirring toward unanimity, a shadow of great events, of monuments expressing the time, the work and the men, of the imperishables by which the future judges its past and measures the inheritance."

## America and Color

America's awakening to color quickens. The Boston & Maine railroad has joined the Baltimore & Ohio in decorating its locomotives, and the *Washington Post* in a joyful editorial announces that the former's "drap, black-hued" monsters will be transformed into "gorgeous creations characterized by broad bands of buff and blue, with a red stripe between." And the *St. Louis Globe-Democrat* prints a paean for the "patterning trades and the fabric makers" who have got men "out of black, brown and drab clothes into pearl greys, tans, cream-color and even mauve," and concludes:

"Men are hugely decorative, once they throw off the shackles of their Puritanical notions in clothes. Bright garb, perhaps, makes bright thoughts—at least cheerful ones—quite as a brass band on the streets lifts up the spirit. 'Away with gloom and gloomy duds' may yet be the universal shout."

So far, apparently, Mr. Wayne B. Wheeler has not declared himself on the subject.

## A Gathering of the Clans

American Scots by the thousands attend the unveiling on Sept. 7 in Edinburgh of R. Tait Mackenzie's war memorial, which was reproduced in *THE ART DIGEST* of 1st March. The steamship *Transylvania* alone carried a party of 800, who received a stirring welcome in Glasgow.

## \$250 Picture Proves to Be a Delacroix



"A Scene Before the Temple in Jerusalem," by Eugene Delacroix.

The *St. Louis Post-Dispatch* devotes two pages to the discovery of a large painting by Eugene Delacroix, "A Scene Before the Temple in Jerusalem," by Max Safron, a St. Louis art dealer, with reproductions in color filling almost a whole page. It is one of those stories that have what newspaper editors call "human interest," for the owner obtained it for \$250 and it is declared by Maurice Goldblatt, Chicago art expert, to be worth "anywhere from \$50,000 to \$250,000."

Mr. Safron on a trip to New York acquired the picture from an agent who provides stock for dealers. He thought that possibly it might turn out to be an Alexander Deschamps, and thus provide a worthwhile profit. When the picture, which is 3 feet high and 6 feet long, reached St. Louis he had it photographed and sent a proof to Mr. Goldblatt with an inscription on the back saying that maybe it was a Deschamps and maybe it wasn't.

When the expert got the photograph he took the next train for St. Louis. He immediately pronounced the work to be a Delacroix. Mr. Safron, when he could find speech, wanted to know why.

"Don't you see that grouping?" exclaimed Mr. Goldblatt. "Delacroix! Do you see that attention to detail? Here, look through the glass. Delacroix. Do you see this coloring and this coloring and this coloring? Do you see the treatment of these figures? Do you see the primary colors he used? That red? And that blue? Delacroix. Delacroix. Delacroix."

Careful search revealed the monogram ED in an unexpected place, under the SPQR on the Roman standard carried by Pilate's soldiers.

While a Deschamps is salable—except in the metropolitan market—a Delacroix is a rare prize, for he is looked upon in these days as one of France's greatest masters and one of the progenitors of modern art.

The unhappy part of the affair is that museum officials and dealers throughout the land will now suffer another flood of "old masters," brought to them by enthusiastic owners who won't be convinced that they haven't got priceless treasures instead of worthless old pictures brought to this country by the ship-load during the craze that just preceded the Civil War.

## From Shakespeare's Day

During alterations at the White Horse Inn at Stratford-on-Avon, built in 1450, workmen in removing a seventeenth century paneling found under it a plaster wall bearing a brilliant wall painting dating about 1550—an important find, because very few of this period survive. Shakespeare's eyes undoubtedly rested upon it scores of times.

The painting is about 3 feet high and 13 feet long, and is divided into three panels separated by painted columns. It tells the story of Tobias, from the Apocrypha. The left panel depicts the start of Tobias for Rhages, with the angel Raphael; the right, his carving of the great fish taken from the Tigris; but the center panel, which showed Tobias wrestling with the Angel, unfortunately was all but destroyed twenty years ago when a serving window was cut through the wall, the room being the inn's bar.

The wall has been put behind glass and experts will restore it.

## New Vatican Art Building

Dispatches from Rome say that, on account of the bad condition of portions of the Vatican, a new structure is to be erected in the Vatican Gardens to house part of the priceless collection of paintings and art books.

## Southern California Prizes

A jury composed of Helena Dunlap, John Hubbard Rich and Charles P. Austin, Los Angeles artists, selected the prize winners at San Diego's second annual exhibition by Southern California artists, as follows:

First prize, Charles Reiffel, San Diego; second, Gottardo Piazzoni, San Francisco; third, Franz Geritz, Los Angeles; fourth, Alice Klauber, San Diego; fifth, Irene B. Robinson, Los Angeles; sixth, Alfred Mitchell, San Diego; honorable mentions, Harold Schwartz, Roscoe Shrader, Smith O'Brien, Ruth M. Bennet, Bert C. Cressey.

## California Etcher's Show

The California Society of Etchers will hold its twelfth annual exhibition Sept. 12-24 at the galleries of Vickery, Atkins & Torrey, San Francisco.

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## Max Liebermann

When Professor Max Liebermann, leading German painter, celebrated his eightieth birthday on July 20, many honors were showered on him, one being his re-election for an eighth term as president of the Prussian Academy of Arts. The Minister of Education called on him and bestowed the new Prussian gold medal for distinguished service to art, which had never been awarded before. Earlier in the day he had received a long letter of congratulations from President von Hindenburg.

Among the many notices devoted to Liebermann in the press, the Berlin papers seemed inclined toward the solid duty of artistic appreciation, Wilhelm von Bode and J. Meier-Graefe being among the chief critics to write on him, while in Vienna, with a lighter touch—and greater distance from the subject—the turn was more toward anecdotes.

Several of these stories show Liebermann's enjoyment of and loyalty to the modern French painters, notably Daumier, Degas and Cézanne. Another French artist figures in a story told in the *Neues Wiener Journal*. Once when a number of people were standing in front of Manet's "Breakfast on the

Grass," someone made the criticism that the legs of the man in the foreground were too long. "Oh," replied Liebermann, "legs that are so beautifully painted could not possibly be long enough."

## Clausen Wins Knighthood

Knighthood has been conferred on George Clausen for his work on the series of murals entitled "The Building of Britain," recently dedicated in St. Stephen's Hall, Westminster, historic chamber of the House of Commons.

Sir D. Y. Cameron had charge, and Clausen and seven other artists collaborated—Colin Gill, Glyn Philpot, Charles Sims, Vivian Forbes, A. K. Lawrence, William Rothenstein and W. T. Monnington. The critic Frank Rutter describes the panels as adhering to the Puvis de Chavannes convention, with accentuation of linear design and flat tints and pale colors, "though each artist allows his own personality to be seen while disciplining himself to the general scheme."

## Would Enjoin Royal Academy

Homerville Hague, a London painter and sculptor, applied to a magistrate for a summons against the president and council of the Royal Academy to stop the purchase under the Chantrey Bequest of "works of art such as had been purchased over a period of 20 years at least." The application was denied.

## The Spider's Salon

[Concluded from page 1]

de l'Araignée more brilliant than its predecessors? That is not certain. Whatever it is, it suffices to put at a distance those who like old jokes, and one understands at once why it is only there that painters of the quality of Pascin and Krohg, or sculptors like Orloff, can associate themselves with artists who are less ambitious, but who respect the same secret laws; one understands how in such a circle have developed Charles Laborde, Dignimont and Falké, with their junior, Roger Wild, who suffered for ten years in an office rather than accept the alluring offers of the publishers of light magazines and who reveals himself in 1927 as a brilliant painter, with a solid basis, light inventiveness and careful execution."

## Atlanta Endowment

The High Museum of Art in Atlanta has launched a campaign for a \$200,000 endowment fund with which to purchase works of art, hold exhibitions and equip an art school. An honor roll has been opened as follows: founders, \$5,000; patrons, \$1,000; life members, \$500.

The service of the museum, the building for which was given by Mrs. J. M. High, is restricted through lack of funds, declare the officials.

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## National Gallery Gets a Mystery Portrait

This portrait of Earl de la Warr, who was the grand uncle of the English nobleman whose name was given to a great river and a colony in the New World, has caused much controversy in England. When it was recently given to the National Gallery by the legatees of the late R. S. Holford the London newspapers described it as the work of William Stretes. Lionel Cust, authority on early English painters, now declares it to be from the hand of Gerlach Flick, or Fliccus. The National Gallery itself, in sending the photograph to THE ART DIGEST, merely designates it as "School of Holbein."

Mr. Cust says that in the same way that nearly every English portrait up to 1550 used in former days to be attributed to Holbein, or after 1550 to Zuccherro, "any portrait painted in the reign of King Edward VI has been ascribed to Stretes." He describes Flick as an "almost unknown painter of



*Portrait of Earl de la Warr.*

singular power in conception and execution, a true exponent of the great national spirit, which was to inform the Elizabethan era and help to create a national art, as well as a maritime empire."

The expert proposes a new classification of early English portraits based on modern research.

### Floating Art Galleries

When the Aquitania reaches New York on Aug. 19 she will have hanging in her lounge a painting which British art critics declare to be the outstanding picture of the year—Mrs. Dod Procter's "Morning," reproduced on the first page of the June number of THE ART DIGEST. It will be on display for one week in the Cunard offices, 25 Broadway, then will make the return trip in the lounge

of the Berengaria. "Morning" was bought by the London *Daily Mail* for presentation to the National Gallery.

The Grand Central Galleries of New York have made arrangements with the Red Star Line and the Grace Line whereby steamships of the two will carry galleries of American paintings. A start will be made with the Belgenland on her next trip to Europe and with the Santa Elisa and the Santa Louisa, Grace boats, on their next sailings for South America. Many well known American painters will be represented.

### "Buk" and Dudensing's

The Dudensing Galleries, so long located at 45 West 44th St., New York, will start the season at 5 East 57th St., in the very heart of the new art district. The firm turned over to "Buk," an artist not yet generally known, the important task of creating interiors which are to be sympathetic to contemporary theories of painting.

"It will be a great departure from the conventional art gallery," declares Leroy Dudensing. "In these surroundings the introduction of unknown talent will continue with greater energy than ever."

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## Museum Teaching

George W. Eggers, director of the Worcester Museum, in the leading article in that institution's July *Bulletin*, analyzes the work of art education. "The art school," he says, "carries on the tradition of vocational training; the public school, using the practice of the arts, endeavors by their aid to enrich, amplify, and balance the spiritual and intellectual life of the individual and the community. And the newest comer in the field of art education—museum instruction—aims at benefiting the individual and the community, and not at producing the artist."

"The public school . . . possesses special classrooms, materials to paint and to model with,—and aside from these it possesses little. Its steps are practically forced into the paths of creative activity. It teaches the understanding of the 'thing' by teaching an understanding of processes, whereas the museum teaches an understanding of the thing by developing an understanding of its qualities.

"Accordingly a characteristic technique for museum instruction is more and more shaping itself. Less like an art school than formerly, more clearly distinguished also from the methods of the public school, the museum is more and more devoting itself to widening the bases of appreciation. . . . The educational department of the Worcester Museum has devoted itself increasingly to the developing of a feeling for certain elements of style in both painting and design."

Mr. Eggers calls attention to the museum's practice of having the children in its classes draw without the use of an eraser. "The child who works in this way," he says, "visualizes his line in its entirety before he begins to draw. He also tends to develop his idea in its entirety before he begins to express. Drawings made directly usually embody, to some degree at least, one of the rare essentials of a work of art."

In order "to balance the indifference to the perfect and mechanical," Mr. Eggers says that "controlled and rhythmical work with the brush was introduced in the educational department's program, which had a visible effect on the children's appreciation. At the close of a lesson in this calligraphic form of painting, three of the boys of the class, whose ages ranged between eleven and thirteen, were seen examining the Winslow Homer water colors which had occupied the walls of the room in which they worked for several months. The boys were discovering in these Homers—certainly one of the last places in which one would expect to find them—instance after instance of brush strokes as calligraphic as those of the Chinese themselves."

## School Buys Sandzens

The Washington High School, Milwaukee, has purchased two paintings by Birger Sandzen, one of them, a brilliant "Mountain Symphony," being five feet wide. The pupils each year raise funds for the purchase of art, and heretofore have bought prints.

The *Bulletin* of the Milwaukee Art Institute, in comment, says: "Many splendid original paintings pre-eminently suited for school use are available at a cost which makes it possible for nearly all schools to own a few."

## Art School Is Enlarged

Congestion of space in the school rooms of the Chicago Art Institute, which last sea-

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son made necessary a waiting list of students, has been remedied by the completion of a building measuring 120 by 55 feet in that section of the grounds south of the Institute's Goodman Theatre. Foundations have been made for another building of similar dimensions.

## New York Arts Council

Formal incorporation has been accomplished of the Arts Council of the City of New York, whose object is to unify the activities of existing organizations devoted to the arts of design, drama and music. The incorporators are Dr. John H. Finley, Ernest K. Satterlee, Otto H. Kahn, Henry Wiley Corbett, Elizabeth A. Alexander, Kate Oglebay, Robert E. Allen and John G. Agar.

The council was formed through the initiation of the National Academy of Design and the Architectural League of New York, and is composed of committees from forty-four museums, art societies and institutes. It will serve as a channel between the creator, in whatever art, and the patron. Local centers will be established and close relations maintained with the United Neighborhood Houses.

## Berkeley's New Museum

Construction will begin this fall on a fine museum of art at Berkeley which an anonymous donor is providing for the University of California. Prof. Oliver M. Washburn is making a tour of American museums studying plans and methods of management.

The university, which already has a considerable nucleus in the collection of paintings, tapestries and objects of art bequeathed in 1921 by Mrs. Phoebe Hearst, will seek funds for the purchase of such additions as will give its museum a high rank.

## Will Open New Wing

The new wing of the Minneapolis Institute of Arts, according to its *Bulletin*, will be ready for occupancy in October. The director, Russell A. Plimpton, is in Europe, and is expected to make several purchases for the museum collections. Harold L. Van Doren has begun his duties as assistant director.

A loan collection of English portraits makes a summer exhibition at the institute.

## Scott Carbee Pupils Win

The Scott Carbee School of Art, in Boston, is pluming itself on the prize winning prowess of its students during the last year. In a safety poster competition students of the school won four of the five prizes offered by the Association of Mutual Liability Insurance Companies, and in the poster competition of the Massachusetts Horticultural Society three Scott Carbee students received awards. Carleton H. Reed is principal of the school.



## Prague Congress

The American committee for the Sixth International Congress for Art Education, which will be held at Prague in August, 1928, during the great national exposition to be held in celebration of the tenth anniversary of the Czechoslovakian Republic, has issued an appeal urging the active and financial support of art teachers by becoming members of the International Federation. The privileges of such membership include the bulletins and other printed matter, as well as entrance to the meetings and exhibits. The fee, \$3, should be sent to the treasurer, F. M. Wilder, Exeter and Newbury streets, Boston.

The American committee is composed of Royal B. Farnum, George T. Cox and C. Valentine Kirby.

The congress had its beginning at the Paris exposition of 1900, the four subsequent meetings being held as follows: Berne, 1904; London, 1908; Dresden, 1912; Paris, 1925.

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### Plans Negro Art School

Roland Hayes, famous negro singer, has acquired a 600-acre tract near Calhoun, Ga., as a site for a school of the arts for negroes, which will be a memorial to his mother.

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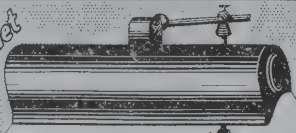
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**BILTMORE SALON—**  
August—Western paintings.

## San Diego, Cal.

**FINE ARTS GALLERY—**  
To August 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco; prints by "Pop" Hart.  
Sept.—Fifty prints of the year.  
Oct.—Paintings by Elliott Torrey.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
July-Aug.—Mrs. Phoebe Hearst collection of tapestries, costumes, textiles.

**PAUL ELDER & CO.—**  
June-Aug. 13.—Paintings and prints by California artists.

## Denver, Col.

**DENVER ART MUSEUM—**  
Aug.—Albert Olson, Elisabeth Spalding, Marion Hendrie; modern prints and lithographs.

**CYRUS BOUTWELL—**  
Aug.—Paintings by Western Artists.  
Sept.—Old and Modern Etchings.

## Hartford, Conn.

**CHILDREN'S MUSEUM, POND HOUSE—**  
July-Aug.—Special exhibition.

## Lyme, Conn.

**LYME ART ASS'N GALLERY—**  
To Sept. 6—26th annual exhibition.

## Washington, D. C.

**U. S. NATIONAL MUSEUM—**  
August—Fifty prints of the year.

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO—**  
To Oct. 14—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware, Edwin Pearson; Swedish Decorative Arts.

**CHICAGO GALLERIES ASSOCIATION—**  
Sept. 24-Oct. 15—Antonin Sterba, Alexis J. Fournier, James E. McBurney.  
Oct. 20-Nov. 12—Association of Painters and Sculptors.

## New Orleans, La.

**ISAAC DELGADO MUSEUM—**  
To Oct. 1—Summer loan exhibition of paintings; Danish ceramics.  
Oct.—"No Jury" exhibition.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM—**  
July-Sept. 15—Annual summer exhibition. American artists; memorial exhibition of work by Charles L. Fox.

## Baltimore, Md.

**BALTIMORE MUSEUM OF ART—**  
June-Aug.—American paintings; loans from Jacob Epstein collection.

**MARYLAND INSTITUTE—**  
June 15-Oct.—Selected paintings from Lucas collection; Barye bronzes, etc.

**PURNELL GALLERIES—**  
Until Sept. 1—Contemporary etchings.

## Boston, Mass.

**MUSEUM OF FINE ARTS—**  
July-Aug.—Permanent collections.  
**BOSTON ART CLUB—**  
To Nov. 1—Exhibition, artist members.

**GOODSPEED'S BOOK SHOP—**  
June 13-Oct. 1—Miscellaneous prints.

**VOSE GALLERIES—**  
July-Aug.—Colonial paintings and craft.

## Gloucester, Mass.

**NORTH SHORE ARTS ASS'N—**  
To Sept. 5—Fifth annual exhibition.

## Hingham Centre, Mass.

**THE PRINT CORNER—**  
Sept.—The American Scene in Etchings.

## Springfield, Mass.

**JAMES D. GILL GALLERIES—**  
July-Aug.—The Battle of Warsaw.  
Sept.-Oct.—The Treaty of peace, 1642.

## Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**  
July-Aug.—Paintings, John F. and Anna Lee Stacey; Grand Rapids Camera Club.

## Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS—**  
July-Sept.—Permanent collection.

## Minneapolis, Minn.

**MINNEAPOLIS INSTITUTE OF ARTS—**  
July-Sept.—Paintings from private collections of Minneapolis.

## Kansas City, Mo.

**CONRAD HUG GALLERIES—**  
July-Aug.—Foreign and American paintings.

## St. Louis, Mo.

**CITY ART MUSEUM—**  
Aug.—Furniture designs; waters colors.  
Sept.-Oct.—Annual exhibition of paintings by American artists.

## Santa Fe, N. M.

**MUSEUM OF NEW MEXICO—**  
Sept.—All-New Mexico Exhibition.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**  
To Oct. 1—Permanent possessions.

## Elmira, N. Y.

**ARNOT ART GALLERY—**  
Sept. 15-30—Paintings, Gerrit A. Beneker.  
Oct.—Paintings, William H. Singer.

## New York, N. Y.

**METROPOLITAN MUSEUM OF ART—**  
To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques; Retrospective Exhibition of Painted and Printed Fabrics; XIXth Century White Embroideries; mezzotints by David Lucas after Constable.

**THE ART CENTER—**  
Summer—21 sculptures by Mestrovic.  
**NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**  
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**GRAND CENTRAL GALLERIES—**  
June-August—Founders show.

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Aug.—Old English Furniture and China.

Syracuse, N. Y.

SYRACUSE MUSEUM—

July-Aug.—Sixth annual exhibition by Syracuse  
artists.

Sept.—Paintings, William H. Singer.

Yonkers, N. Y.

YONKERS MUSEUM—

Until Sept. 15—Summer exhibition of the  
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Cincinnati, O.

CINCINNATI ART MUSEUM—

To Sept. 15—Thirty-fourth Annual Exhibition.

Cleveland, O.

CLEVELAND MUSEUM—

Aug.—Museum owned pictures.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—

July-Aug.—Loan exhibition.

Toledo, O.

TOLEDO MUSEUM OF ART—

June-August—15th annual exhibition of selected  
American paintings.

Portland, Ore.

PORTLAND ART ASSOCIATION—

Aug.—Colored reproductions.

Sept.—Society of Oregon Artists.

New Hope, Pa.

THE BLUE MASK—

July-Aug.—Paintings, sculpture, crafts.

Philadelphia, Pa.

PHILADELPHIA ART ALLIANCE—

June-Sept.—Members' exhibition.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—

Oct. 13-Dec. 4—26th Carnegie International.

Newport, R. I.

ART ASSOCIATION OF NEWPORT—

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ings.

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BROOKS MEMORIAL ART GALLERY—

Sept.—So. States Art League exhibit.

Houston, Tex.

MUSEUM OF FINE ARTS—

July-Aug.—Permanent collections.

HERZOG GALLERIES—

Aug.—Paul R. Schumann, Samuel E. Gideon,  
J. A. Ten Eyck III.

Ogden, Utah

WEBER GALLERY—

Sept.—Paintings by Utah artists.

Salt Lake City, Utah.

MERRILL HORNE GALLERY—

June-Sept.—"Twenty Utah Painters."

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## Taft's Lincoln



"Lincoln," by Lorado Taft.

This is Lorado Taft's conception of Abraham Lincoln, the young lawyer, which, as THE ART DIGEST announced in its last number, has been unveiled at Urbana, Ill., on a site near the courthouse where the emancipator practiced law in his early days. It is the gift of Judge and Mrs. J. O. Cunningham.

## A Mestrovic Row

Belgrade, according to the London *Sunday Observer*, is having a furious controversy over a piece of sculpture by the nation's own Mestrovic, the Serb who has become famous in America and 21 of whose works are on view for a year at the Art Center, in New York. The tempest somewhat resembles that which once raged in London over Epstein's "Rima."

The municipality ordered a fountain entitled "The Victor" from Mestrovic before the war. The central figure was delivered and part of the price paid. After the war the city could not make up its mind to spend more. The bronze figure—an over-muscular and nude young man with a broad-sword in one hand and a dove resting on the other—reposed in a lumberyard. Recently the city fathers, having no fountain, erected the figure on a pedestal in the central square.

Then the storm broke. Some objected because the young man was naked; others because he was not beautiful, and still others because they think a Serbian "victor" should bear some emblem of the recent war. And the matter doesn't rest.

## Cristadoro Does "Bill" Hart

Charles Cristadoro, California sculptor, has done a statue of William S. Hart and his horse, which the popular moving picture hero presented to Billings, Mont. Reproductions in the rotogravure sections reveal that it is an acceptable piece of design.

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Volume I

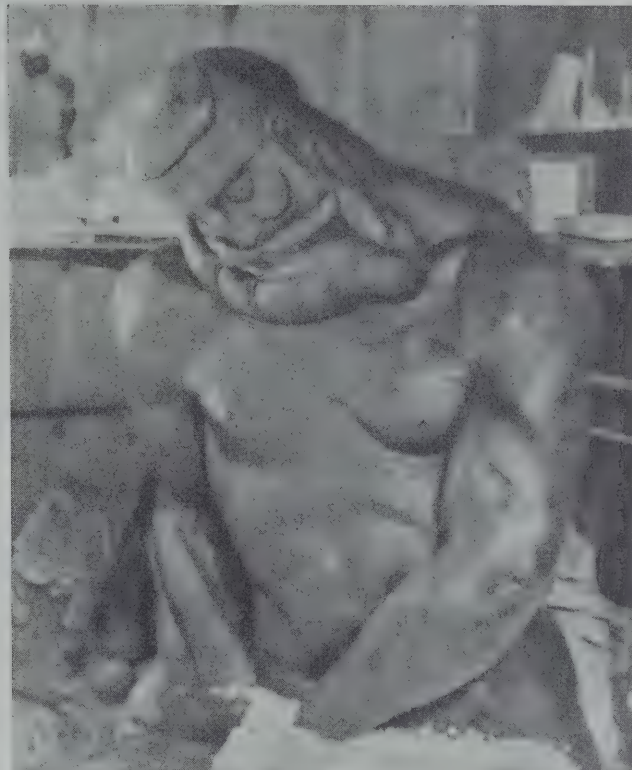
Hopewell, New Jersey, September, 1927

Number 18

## Ohio Prize Sculpture Cast in Bronze for Cleveland Museum



"The City Fettering Nature," by Alexander Blazys.



Wax replica of upper part of the Blazys statue.

### France—Germany

The proposal, evidently approved by M. Herriot, French Minister of Public Instruction and Fine Art, that an exhibition should be held in Paris of the works of Max Liebermann, the German artist who recently celebrated his eightieth birthday, has stirred up a bit of a storm in part of the French press, a storm that is being watched by the German press with perhaps a little amusement.

About the middle of August an article appeared in *L'Action Francaise*, glad to take his opportunity of criticizing M. Herriot. The article says that the Jeu de Paume has too long been devoted to temporary exhibitions. It was bad enough to show Austrian art there (the exposition of the time of Maximilian), but now it is proposed to bring there the paintings of Max Liebermann, who, in October, 1914, signed the manifesto of ninety-three German intellectuals, but who has not since then repented of it. The article also remarks that the Academie des Beaux-Arts has dropped Liebermann from its list of honorary members, and that recently the council of curators of the national museums unanimously

[Continued on page 14]

### Request

[Suggested by the death of Fred Nelson Vance]

Pray do not heap my bier with hot-house flowers,

For I am brother to the fields and sky;  
But search along old lanes and lonely places—

The humblest flower I would not decry.

For I have lived with hills and quiet valleys,  
They are my friends—I loved and knew them well;

They cannot speak, so bring to me their offering:

A sheaf of golden-rod and immortelle.

—Margaret E. Bruner.

### Baltimore's New Director

Meyric R. Rogers, who has been appointed director of the Baltimore Museum of Art, will assume his duties on October 1. The foundations of the new museum building have been laid, and construction started.

### St. Joseph Seeks Museum

St. Joseph, Mo., is seeking to raise \$50,000 toward the erection of the first unit of a public museum. The school children have contributed \$1,000.

"The City Fettering Nature," which won first prize at the last exhibition of Cleveland artists at the Cleveland Museum, has been cast in bronze by the Antioch Art Foundry, at Yellow Springs, Ohio, and will soon be erected at the entrance of the museum. The statue has won more attention than any other recent creation of an Ohio sculptor. Grace V. Kelly, art critic, termed it "by far the most important piece of sculpture shown in the eight years of the Cleveland artists' exhibitions."

The symbolism, as well as the strength, of the work makes an appeal to a modern industrial community such as Ohio—and America, as well. Nature is typified by a Herculean figure, at the feet of which, in an unbreakable hold, are entwined two other figures, Utility and Beauty—twin geni of the City—which, though they may oppose each other, join in subjecting Nature to their purposes.

Mr. Blazys in speaking of the statue said: "The splendor that was in ancient Greek cities was wonderful when compared with the smoky metropolises of today. Today's architecture lacks one important quality that was so distinguished in the beautiful temples and basilicas of Greece. That quality, religion, inspired the Greeks to carve glorious figures, to erect splendid buildings. Their religion was mostly a product of their im-



aginations.. Each power of nature was represented by some figure.

"The idea foremost in the construction of cities today is remote from the ideals of these older people. Swift moving industry has taken the powers of nature for utilization in her progress. Man has arrested the qualities of nature for his benefit alone, and my group represents this struggle.

"The beauty of a swift moving stream now is not in its sparkling surface, but rather in, the power concealed within its billowy waves and fast moving current. The lightning is no longer terrible, because man has discovered a method of conquering its strength. So many of nature's weapons have been wrested from its sinewy grasp that 'Nature' now is fettered and becomes a restless and powerful aid to mankind."

Not only is Ohio proud of its sculptors, of whom Mr. Blazys is one, but it likewise takes pride in its own foundry, which translates their models into metal. The Antioch Art Foundry, which is under the direction of Mr. R. J. Schutz, is a creation of Antioch College, an institution whose students work half the time and hence are self supporting. It claims the distinction of being the only American bronze foundry in which sculpture is cast, both by the Italian *cire perdue* (lost wax) process and the French dry sand method. The former is under the direction of Giovanni Polizzotti, formerly in charge of the royal foundry at Palermo, Italy, where the famous equestrian statue of King Humbert was cast as well as the nineteen-foot statue of Crispi. The dry sand process is under the supervision of R. D. Williams. Both men have for assistants not ordinary workmen, but picked art students from Antioch College, whose association with the work of recognized sculptors is of great help to them.

In the "lost wax" process, whereby Mr. Blazys' statue was cast, a gelatine mold is made of the plaster model. On the inside of this gelatine mold the wax is then "painted," after which the gelatine is removed and the sculptor retouches the wax. A plaster core and exterior are then provided, with "gates" and "leads" for the pouring of the bronze. Heat is then applied until the wax runs out. The bronze is next poured in. After it cools and the plaster is knocked away, the pieces are welded together, if there are more than one, and the chasing and patina work is done. The statue is then complete.

## Vitry on Manship

Mons. Paul Vitry, curator of the Louvre, has written a profound appreciation of the American sculptor, Paul Manship, which has been published by the *Gazette des Beaux Arts* with numerous illustrations. The writer traces Mr. Manship's development, from the time when he was a student of Solon Borglum, to his work in Italy and Greece, and through the influence of French mediaeval art and, later, Bourdelle.

"Through all this," remarks *Les Debats*, in reviewing the tribute, "Mr. Manship is always himself; he is not one to wander from the path: he is possessed of will power, vigor, the gift of imagination and style. He is never commonplace, and can render grace as well as (in monumental decoration) reach expressive nobility. His already very important work does him great honor, and thanks are due to Mons. Vitry for having wished to make him better known in France."

## Chicago's Qualms

After years spent in construction, Chicago's gigantic Buckingham Memorial Fountain has at last been baptized, and Chicago, which in the interim has been developing a decided art consciousness and has been going to school to such critics as C. J. Bulliet of the *Evening Post* and Marguerite B. Williams of the *Daily News*, does not know whether to rejoice or not. The fountain, of course, is on a Chicago scale, being, as Miss Williams humorously puts it, "just like the one at Versailles, but bigger, oh, much bigger."

The fountain, which is located in Grant Park at the foot of Congress street, is patterned, as another writer puts it, "to a certain extent after the famous Latona fountain at Versailles; but it is more than twice as large as Latona and much more elaborate in its hydraulic display. It is set in the center of a garden 600 feet square, with four minor fountains in the four quarters of the garden.

"The central pool is approximately 300 feet across, built of marble and concrete and embellished with sculptured shells, cat-tails and other aquatic motifs. Within the pool, as though rising from the sea to marvel at the display, are four pairs of bronze sea horses modeled by Mons. Loyau, French sculptor, and cast in France. Each of these mythical beasts is more than twenty feet in length. From their mouths spout streams of water.

"The central portion of the fountain consists of three basins rising one above the other. The lower basin is 100 feet in diameter, the second sixty feet, the top twenty-four. Spouting from the outer rim of each basin toward the center is a series of jets of water shooting out in curved trajectories to converge at the rim of the next higher basin and so form a series of diminishing domes of water. From the apex of the highest dome an aigret of eight tall jets leaps upward perpendicularly, and from the center of this aigret a majestic single geyser soars skyward ninety feet above the basin, breaking into pearly spray."

At this point it may be said that the fountain was designed by Bennett, Parsons & Frost, Chicago architects, and is the gift of Miss Kate Buckingham, noted Chicago art patron, who has also provided funds for its maintenance.

Mons. Loyau's horses are gift horses, and the Chicago critics are not disposed to look them too closely in the mouth. Most outspoken is Miss Williams, who is hurt by the lack of originality. "The time has come," she says, "when our patrons of art and city fathers should have enough faith in the creative talents and abilities of the artists of today to give them carte blanche to express their own ideas and not invite them to copy old world creations. While we in Chicago are casting sheep's eyes at the old French renaissance fountain, the French themselves are experimenting with new materials and new styles."

The critic complains of the "mechanical and impersonal quality" of the lake front improvements, the program for which "so far has not shown any great imagination and originality."

## Art and Life

"Art is something to make the heart beat a little warmer. It won't make life longer, but it will make it richer."

—Homer Saint-Gaudens.

## French Primitives

Hundreds of examples of Italian primitives are in American collections and American museums. But French primitives are rare. Yet there is a quality about them that especially appeals to the American esthetic sense: they do not have the cloying sweetness that sometimes characterizes early Italian conceptions, and there is a Gothic tang to them.

For this reason the American art world considers of unusual importance a loan exhibition of French primitive paintings and objects of art which will be opened under the auspices of the French government at the new home of the F. Kleinberger Galleries, 12 East Fifty-fourth Street, on October 15. Maxime Mongendre, French consul general, will open the exhibition.

Works of art will be gathered for the exhibition from numerous private and public collections. More than twenty leading American collectors, among whom are Otto H. Kahn, Colonel Michael Friedsam, Jules S. Bache, and Martin A. Ryerson, and museums, including the Art Institute of Chicago and the Detroit Institute of Art, will lend some of the finest examples of early French art now in this country.

There will be shown upwards of ninety paintings by such masters as Fouquet, the Clouets, Bellegambe, Corneille de Lyon, and many others, as well as works of the Gothic schools of Provence, Burgundy, Loire, Northern France, and Limoges.

The building in which the exhibition will be held has just been completed for the F. Kleinberger Galleries and illustrates the finest French Gothic tradition in its architecture and interior appointments.

Established in Paris in 1848 and in New York twenty-four years ago, the F. Kleinberger Galleries, headed by Mr. Francis Kleinberger, have been pioneers in the handling of ancient French masters and primitives in general. In sponsoring the exhibition, the French government, which recently decorated Mr. Kleinberger with the ribbon of the Legion of Honor, is showing its sympathy with the recent growth in appreciation of early French art in America.

## Vernet's Joke

Horace Vernet, the famous painter, says the *New York Times*, must have possessed a keen sense of humor. One day, it is related, a cuirassier called at his studio and said, with clumsy abruptness:

"Monsieur Painter, I wish you to make my portrait, for me to send into the country."

"Very good, Monsieur Cuirassier. And how much do you wish to spend for it?"

"Thirty sous."

"Well, then let us get to work!"

So the soldier posed and Vernet worked steadily for two hours. He dismissed the cuirassier, telling him to call the following week for the painting.

"It is a long time for you to wait, I know," he said apologetically, "but there is still much to do on the picture and you must have your money's worth!"

At the appointed time the cuirassier returned and received one of Vernet's most carefully executed masterpieces. As he reluctantly counted out the 30 sous, he inquired:

"If I had bargained over the price would you have let me have it for 20 sous?"

And he went away little realizing that he possessed a great work of art, and that he had afforded the famous painter a good laugh.



## A Great Hoax

Those of the art world who haven't yet laughed at the hoax perpetrated by Paul Jordan Smith, author, of Los Angeles, are entitled to that healthful exercise. Nearly everyone can afford to laugh except certain art critics, who were taken in by the joker.

Mr. Smith is a trenchant and satirical writer. Among his books are "Nomad," "Cables of Cobweb" and "On Strange Altars," and a new volume (he is entitled to this publicity), "The Key to Ulysses," is to appear in a few days. His wife, Sarah Bixby Smith, is a portrait painter, but the author himself had never touched paint tubes and brushes, except when they got in his way, until about two years ago. At that time Mrs. Smith entered a picture in a local exhibition, and a critic referred to it as being "distinctly of the old school." As a husband that line nettled him. What followed was described on August 14 by Alma Whitaker in a full width spread on the first page of the Los Angeles *Times* under the screaming headline, "International Art Hoax Bared by Los Angeles Author."

Mr. Smith, feeling distinctly peeved at Modernist critics, raided his wife's studio and equipped himself with canvas, brushes and pigments. That evening he amused himself by producing a Modernist picture, which turned out, according to Miss Whitaker, to be "a weird futuristic-cum-impressionist-cum-kindergarten canvas in riotous color which he christened 'Yes, We Have No Bananas.' It depicted an impossible female of the South Sea Islands, with a huge mouthful of banana, and triumphantly holding aloft the rest of the fruit. A skull lurks in the background.

"That," he said, grinning, 'is very modern.' Having got his satire out of his system, he used the picture for a fire-screen.

"Soon afterward an earnest young man came to visit, and promptly mistook Paul's masterpiece for a Gauguin.

"'Pretty crude; I can't see anything in it myself,' said Paul slyly.

"'Oh, but you can't see into the artist's soul,' demurred the visitor. 'There is probably a great thought behind it.'

"That was the wedge's thin edge. So when the exhibition of the Independents was held in New York in the spring of 1925 Paul decided to enter his banana opus. He changed his name to Pavel Jerdanowitch, and his masterpiece to 'Exaltation'—and the game was on.

"Within a few weeks Paul received a letter from the *Revue du Vrai et du Beau*, an art journal published in France. It professed considerable interest in his remarkable picture, begged for the artist's interpretation thereof and also for a biography. In the meantime it had published a reproduction of the picture, declaring that—

"This artist has a distinctly individual manner in representing people and objects, and uses the brush to symbolize the sentiments. In this he is at times a little literary and, not satisfied with the merely plastic phase of art, tries to express psychology. This preoccupation seems to be the dominant interest of a young and new school. Pavel Jerdanowitch is not satisfied to follow ordinary paths. He prefers to explore the heights and even, if necessary, to peer into the abysses. His spirit delights in intoxication, and he is a prey to the aesthetic agonies which are not experienced without suffering."

"Mr. Smith gurgled with naughty delight, and promptly sent his biography and a high-

## Self-Expression



"I guess I'll write a poem tomorrow, you have to carry so many things when you paint."

—Reed in *The New York World*.

brow portrait. For the latter he grew a beard, wrinkled up his forehead and looked very Russian. He said he was born in Moscow, came to America with his parents at 10 years of age, settling in Chicago. He suffered from tuberculosis, he said, and, later, in search of health, went to the South Sea Islands, and later settled in Southern California.

"He cooked up an interpretation of his picture. It represented the breaking of the shackles of womanhood. The lady had just killed the missionary, represented by the skull. She was very hungry. Women were forbidden to eat bananas on that island. She had just taken a luscious bite and was waving the banana skin in triumphant new freedom!

"All of which was duly printed in the *Revue du Vrai et du Beau*, with suitably sympathetic comment."

Miss Whitaker says Mr. Smith then painted a work which he called "Aspiration." It depicted a dusky, pop-eyed colored woman at a washtub, with a shirt and a pair of socks on the clothesline. She gazed up at a rooster on a post, and behind her was a little stool. He entered this in the No-Jury Exhibition in Chicago, in 1926, and he caught big game. Lena May McCauley, art critic of *The Art World* section of the Chicago *Evening Post*, called it a "delightful jumble of Gauguin, Pop Hart and negro minstrelsy with a lot of Jerdanowitch individuality." It received enthusiastic notices

in *L'Art Contemporain* and *Livre d'Or*, two other Paris publications.

Two more pictures, "Adoration" and "Il-lumination," were shown at the Independents' exhibition at the Waldorf-Astoria in New York. The first depicted a woman kneeling before a totem pole, and the second was a canvas sprinkled with eyes and slashed across with zig-zag streaks of lightning. *La Revue Moderne*, a French art paper, of June 30, 1927, spoke of "this strange artist's inspirational paintings," and said:

"The post-impressionists are among the spiritual masters of our painters, notably Gauguin, who, like Jerdanowitch, got most of his impressions from the islands of the Pacific. We note also that Jerdanowitch is an admirer of Goya, whom he often resembles in expressive force, in dramatic instinct and satirical bitterness."

The Los Angeles *Times* reproduced all of the travesties mentioned, and no one could fail to agree that they were "awful." The New York *Times* in commenting on the hoax pointed out that "Futuristic art, with its fantastic riots of color, has been an invitation to many an irreverent observer to travesty its achievements and pass the work of an unschooled hand as the product of a rare master."

Arthur Millier, art critic of the Los Angeles *Times*, in his comment on the hoax, said: "As a matter of fact, Paul Jordan Smith's paintings are genuinely, if crudely,

[Continued on page 7]



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Editor-in-Chief.....PEYTON BOSWELL  
European Editor.....H. S. CIOLKOWSKI

America and Great Britain.....Peyton Boswell  
France .....Winthrop Hamlin  
Germany and Scandinavia .....Henry H. Heide  
Latin Countries .....Josephine E. Joy  
The Near East .....Sotirios S. Lontos

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## Advertising

More than a score of letters have been received from readers in the last month, who, desiring to have their addresses changed, took occasion to say that they found THE ART DIGEST was growing better with each issue. This is indeed gratifying to the editorial staff.

But THE ART DIGEST is not as thorough and complete in presenting the art news and opinion of the world as it ought to be. Too much good material has to be left out. There is not enough room. More pages are needed for editorial matter. But to gain these extra pages more advertising must be obtained, to balance them from a business standpoint. The ideal size of the magazine would be 32 pages, with 18 or 20 pages devoted to text and 12 or 14 to advertising.

You as a reader can help us attain this. You are acquainted with some art dealer, some art school or some other concern that would profit by having an announcement in THE ART DIGEST. Won't you do us the favor to act as a friendly intermediary?

Advertisers in THE ART DIGEST write us that they have received splendid returns,—something that is well nigh inevitable because of its universal circulation. Those who use its columns in the next three months will have the additional benefit of 100,000 extra copies that will be sent out in a campaign for more circulation.

Won't you, as a reader, give us this help in our effort to make THE ART DIGEST just what it ought to be?

## Libraries

Copies of this number of THE ART DIGEST are being sent to more than 3,000 public and college libraries in the United States, which are being urged to subscribe to the magazine and place it on their reading tables.

We believe that making THE ART DIGEST available in this manner to the reading public will do much toward the development of art understanding and appreciation in America. If you, as a subscriber, agree with this, we will appreciate it if you will try to get your local library to add the magazine to its list of periodicals.

## A Stone at Last Marks Blake's Grave



William Blake, from an engraving after the painting by Thomas Phillips.

William Blake, whom Arthur Symons said was "the complete realization of the poet in all his faculties (for verse, painting and music) and the only complete realization that has ever been known," has at last, a century late, been honored in his own country. His heretofore unknown pauper's grave at Bunhill Fields, London, has been found, and on August 12, the centenary of his death, a memorial stone was unveiled near the spot where, after "dying singing," he was interred at a cost of 23 shillings.

Previously, on July 7, a tablet had been placed in Painters' Corner, St. Paul's Cathedral, to the artist whose drawings have the mighty vigor of Michael Angelo and to

the mystic poet of "Songs of Innocence" and the "Prophetic Books," whose "The Tiger" and "The Lamb" have haunted millions.

The English newspapers and periodicals printed column after column of melancholy eulogium for the man who once sang, as a prophet of freedom,

*"I will not cease from mental fight  
Nor shall my sword sleep in my hand  
Till we have built Jerusalem"*

*In England's green and pleasant land."*  
The London Times paid tribute in a long editorial and in a leading article. It quoted what the Prime Minister said in his appeal for funds for the memorial, "Blake, be he archangel or eccentric, is irresistible," and added: "And so the modern world for the most part finds him. . . . For years his books in their first editions, his engravings and his drawings, have been going in numbers and at increasing prices to America. Collectors, public and private, vie for his works, and the indifference shown to him in his lifetime, and the complete neglect of him and his for a generation after his death, have been repaired by all the resources of critical and bibliographical scholarship."

The Times claims Blake as the real Englishman. "Neither as poet nor artist can he be connected with the British school of his period, and yet we feel that he was more truly English than any of his literary or artistic contemporaries. It is easier to think of Reynolds as an Italian than of Blake as anything but an Englishman. . . .

"Moreover, in our secret arrogant hearts we are convinced that the Englishman in a minority of one, here and now, is—this one. Wild interviewers would not persuade us to reveal him, but there is something in Blake that 'jumps' with this private Englishman, and so in reading the obscurest pages of Blake we often stop and whisper: 'That's what I mean!' That is why each of us thinks that he understands Blake better than anybody else."

## Protecting Stonehenge

The English are growing more and more zealous in protecting the beauty of their nation and its historic monuments. The latest move is an appeal for £35,000 to be used in buying the land on Salisbury Plain which, dotted with unsightly buildings, spoils the approach to Stonehenge.

Among the objects it is desired to obliterate is a huge aerodrome with rows of huts erected during the war on private land, and, worse than all, a restaurant which has lately been set within hail of the stones. Both the Prime Minister and Mr. Ramsey MacDonald have signed the appeal. The London Times in an editorial rejoices and says that, unless something is done, the ancient Druid ruin "may look forward to the cosy company of a picture-palace, a dance hall, and rows of villas."

In which case, it may be asked, what would become of the wraiths of Angel Clare and Tess of the D'Urbervilles, lingering among the stones over their last parting?

## A Cover Design Competition

The House Beautiful has started another cover design competition, with a first prize of \$500, a special prize of \$500 for a cover in the modern style, and a second prize of \$250, besides a student's prize and several honorable mentions. The conditions may be obtained at 8 Arlington street, Boston.

## Barnard and Gothic Art

George Grey Barnard, the American sculptor, who worships Gothic art and who built and filled with relics the Cloisters, in New York, which John D. Rockefeller, Jr., purchased and gave to the Metropolitan Museum, has given out an interview in Paris in which he asserted that America was trying to "live its Gothic age" by means of its architecture on a steel frame. He declared that he was devoting his life work to help America put the genius and inspiration of French Gothic into stone. "The vitality of the Gothic chisel," he declared, "is quickening the art of our time."

The specimens of Gothic art which America had acquired, Mr. Barnard said, are mainly in the museums, where they are influencing the architecture of the country."

## A Primitive for St. Louis

The City Art Museum of St. Louis has acquired its second fourteenth century Italian primitive within a few months, a "Madonna and Child" by Spinello Aretino (1346-1410), one of the later followers of the Giotto school. Last January a triptych by Giovanni da Milano was purchased. The new work is painted in tempera on a large wood panel, 55 inches high and 25 inches wide, the prevailing colors of blue and red having a background of gold.



## Atlanta's Fight

There are always two sides to a story. THE ART DIGEST in its last number printed an article headed "Mountains," in which, along with news concerning Gutzon Borglum's Mount Rushmore project and the scheme for a colossal Lincoln figure to be carved at Cumberland Gap, it gave all the information in hand concerning the bitter fight between factions at Atlanta, Ga., over the Stone Mountain Memorial to the Confederacy. It did not have to wait long for "the other side." Printed pamphlets and mimeographed statements came from Atlanta readers with a rush—about 30,000 words in all.

THE ART DIGEST said that, since the Stone Mountain Monument Association had only nine months more in which to complete the memorial designed by Augustus Lukeman after Mr. Borglum had been ousted, and since Sam H. Venable, to whom the site reverted, had deeded it to the Daughters of the Confederacy, who were Mr. Borglum's champions, it "would seem to assure the recall of Mr. Borglum, who made the original plans."

Well, things are not always what they seem. After reading the 30,000 words prepared by the other side, THE ART DIGEST presents this "digest" of the material:

In an explicit brief of the titles to the property prepared by Reuben R. Arnold, general counsel for the Stone Mountain Confederate Monument Association, it is contended—

(A) That Mr. Venable cannot claim a reversion of title for another seven years at least, because he himself participated as a director in the affairs of the association for that length of time and shared responsibility for the delay, which, under the law, estops him from taking advantage of the forfeiture clause in deeding the site to the association.

(B) That even if the site were liable to forfeiture to the former owner, the forfeit would now be without effect because Mr. Venable has newly deeded away the whole mountain and the clause in the original deed to the association provides that the reversion of the site be merely to the grantor and does not mention his assignees. Much law is quoted on this point.

(C) That even if both of these reasons fail, all the granite cutting rights until 1950 belong to the Stone Mountain Granite Corporation under an old lease. This concern acquiesced in the giving of the 28-acre site to the monument association, but would re-assume its full right in case of forfeiture. And in case of forfeiture, it would have the right to again bestow its privilege on the monument association, which it would very likely do, since it has the contract, on a 10 per cent. profit basis, for cutting the figures designed by Mr. Lukeman.

All of which would seem to dispose of the possibility of the Atlanta Chapter of the Daughters of the Confederacy gaining control of the site and putting Mr. Borglum back to work; at least without a prolonged fight in the courts.

The Daughters of the Confederacy themselves have a bitter quarrel in their ranks over the monument, and Mrs. William A. Wright, a member of the Atlanta Chapter, in a 6,000-word printed statement entitled "The Truth at Last Is Brought to Light," asserts that a "small clique" is upholding the Borglum torch, and that those who oppose them "have been denied their parliamentary privileges."

She asserts that Mr. Borglum "took out

## French Critics Praise an American Etcher



"Les grandes Ecuries, Chantilly." Etching by Robert Fulton Logan.  
Courtesy of Mons. Marcel Guiot.

Robert Fulton Logan, American artist, who has just held a successful exhibition of etchings at the Marcel Guiot gallery in Paris, met with much appreciation by the critics. Mons. Pierre Mille, famous novelist, in a long appreciation, wrote:

"Americans are not an ancient race, and yet they are all the ancient races of Europe in one. In each of them lives and sleeps the ancient civilizations of England, Holland, Italy, France, Scandinavia. When these cells awaken, an ancient artist revives in the muscular body, in the young and joyous soul, of a boy; and it is he who goes straight to the best technique, finds himself at home in the old European countries, and is able to express with force and joy things which we imagine we alone can see and understand."

"His faultless technique deserves admira-

tion," writes Mons. Paul Fierens of Mr. Logan in *Les Debats*. "After having been in his earlier works perhaps too analytic, after having reproduced in a faithful and clever way the stones of some beautiful Gothic monuments, the artist is now in search of synthesis, and expresses in a strong and concentrated spirit the newly discovered beauty of factories. His style grows purer and at the same time broader without losing anything of its first charm."

While Mons. André Warnod in *Comœdia* praises "the sensitivity and the minuteness of Mr. Logan's art when he describes architectural details," he also sees a "luminous and free symphony in black and white which is very captivating."

American art lovers are familiar with Mr. Logan's etchings, for they have been shown in more than a score of museums and galleries throughout the country.

of the treasury of the association in round figures \$185,000, and produced on Stone Mountain a nose and a cheek bone which he called the head of General Lee. He brought the association to the verge of bankruptcy and then abandoned the work and declared war on the association." She points out that the association, according to a recent audit, now shows assets of \$552,758, with no liabilities.

Another printed brief prepared by Mr. Arnold for the association maintains the constitutionality of the bill introduced into

the Georgia legislature which, if passed, would settle the controversy once for all, because it would take over the disputed property by right of eminent domain and confer upon the monument association the task of carrying out the project.

In the meantime there are those in the nation who, judging by their letters to the newspapers, feel like crying, "A plague on both your houses!" and who may yet organize a Society for the Protection of Mountains from the Carvers of Images.



## Art in Industry

"Damn the smug technicians. Modernism must enter the tonsorial art."



Courtesy of  
The New Yorker.

—I. Klein in  
The New Yorker.

## Sargent Treasures

Admirers of the work of John Singer Sargent will have a treat this season when a collection of 500 of the master's drawings, out of his portfolios, will be shown at the Grand Central Galleries, New York. They have never before been exhibited and are not for sale. They are lent by the artists' two daughters, Mrs. Ormond and Miss Emily Sargent. They were selected by Walter L. Clark, president of the Grand Central Galleries, who, on a recent visit to London, learned from Miss Sargent of their existence.

"I learned of the drawings quite by accident," said Mr. Clark. "I was dining with Miss Sargent when she asked me whether I would care to look over her father's informal work. There were perhaps a thousand of these drawings in all. I told Miss Sargent that such interesting and important works ought to be brought into the light of day. There were many large portfolios and several sketch books, one of the latter, about six by eight inches in size, filled with charming sketches made by Sargent at the age of eleven. Miss Sargent gave me a free hand to select from the portfolios and sketch books."

The drawings brought to America are largely sketches and studies made by Sargent for his finished work in oils. Among them are the original conceptions of some of his greatest paintings. They throw a most intimate light, in the opinion of Mr. Clark, on the life, work and methods of the painter from his early youth to a few months before his death. Scarcely any of his work of this nature has been shown in public, and Mr. Clark feels the Sargent heirs have done a great service for the land of his birth in allowing the drawings to be put on exhibition here.

Among the drawings is a study of the figures for the celebrated "Carnation Lily, Lily Rose," the delightful painting of two girls arranging Japanese lanterns in a garden, that is in the Tate Gallery in London,—the picture which provoked Whistler's critical observation: "Damnation Silly, Silly Pose."

## Venice Biennial

The great Venice biennial—the sixteenth in sequence—will be held from April to October next year, and its entire plan, according to the program just published, has been changed. The Italian exhibit, as well as those of the other countries, will cover a century and a quarter of the development of art, or from the beginning of the nineteenth century to the present time. An effort will be made to have each nation provide representative examples of the great movements that have arisen and subsided—in other words, of the revolutions and reactions that filled each era with controversy, but left, as high marks, the works of masters whom posterity acclaimed.

Another feature that should be of vast interest will be a display of the art of the theatre. By means of miniature stages placed with architectural harmony along the walls of the great central hall of the Italian pavilion will be shown the work of the best known modern Italian and foreign stage designers.

The sixteenth biennial will have the help of architects, who for the first time will be called to take their place by the side of the painters and sculptors.

### Her Turn Now

In 1906, Kaiser Wilhelm saw some of the drawings of Kaethe Kollwitz and called them "art from the gutter." A little afterward, the Kaiserin refused to open a woman's exhibition unless a placard designed by her were withdrawn. Her depiction of the hard lot of the working women of Berlin had offended the royal pair.

Now Germany is celebrating the sixtieth anniversary of the artist, who is described by the *New York Times* as the "greatest woman graphist of the country. Although just turned 60, her furrowed features and the brooding quality of her expression indicate the life imposed on her by her intimate contact with human misery in one of the drab quarters of North Berlin. . . . She is weary after long years of digging in the earth at her feet in search of the bitter kernels of life."

## The Duveen Plan

The third exhibition under the plan which Sir Joseph Duveen launched last spring for the sale of works by lesser known British artists is now being held in Bradford. Another will be held in Belfast in November, and for 1928 arrangements so far have been made for exhibitions at Plymouth, Glasgow, Derby and Preston. The first exhibition, it will be remembered, was held at Leeds, and the second has recently closed at Manchester. The latter was unusually successful, having been attended by 45,000 persons, who purchased 95 of the 391 pictures shown.

The percentage of sales, according to Frank Rutter in the *Christian Science Monitor*, compares favorably with the last exhibition of the Royal Academy, where 302 works were sold out of 1,698 displayed. Only 235 sales were made at last year's Academy.

In order to arouse a wider interest in contemporary art and to make the contents of these exhibitions better understood and appreciated by the general public, Sir Joseph's organization also arranges for lectures on art by competent authorities to be given in each city during the period of the exhibition.

The exhibitions of contemporary British art organized under the Duveen plan for foreign countries have not fared so well. Those held at Paris and Brussels were disappointing as to quality and were unfavorably criticized. It is evident that more works by the better known British artists must be included in the exhibitions planned for 1928 in Buenos Aires, Venice and Stockholm.

"Happily," says Mr. Rutter, "Great Britain has today many painters and sculptors of the highest talent, many of whom are very little known at present on the Continent or in America."

### Liebermann's Advice

In honor of the eightieth birthday of Max Liebermann, Nestor of German painters, the Prussian Academy of Fine Arts, of which he has so long been president, arranged an exhibition of 100 of his paintings. It asked him to prepare an autobiographical sketch for the catalog, but instead he wrote a homily for young artists.

"Paint what you see," he advised. "Which does not mean that the works of the great masters who have passed through the spirit and gone are not to be studied. On the contrary, I would recommend to young artists the Goethean principle of 'eating at every table' and endeavoring to digest every new idea and movement."

"The 'new' in art, about which we hear so much in the present century, is merely the new artist revealing to us the hitherto unknown soul in an art work. He need not depend for inspiration upon a visit to the South Sea Islanders or the Papuan negroes. If he be genuinely endowed, he can give the world something new, even though he be reproducing the very oldest manifestations of nature—scenes or themes that have been painted a thousand times."

"The curse of our age is the perpetual search for something new and sensational, which most frequently results in a disheartening testimonium paupertatis. The real artist, the artist by the grace of God, should have but one aspiration: to fulfill his life mission. More than that cannot be demanded of him."



## Kansas City Bequest

Irwin R. Kirkwood, editor of the *Kansas City Star* and son-in-law of the late William Rockhill Nelson, who virtually left the proceeds of his great newspaper estate to art, is dead, and by a personal bequest of \$250,000 augmented the building fund available for the construction of the William Rockhill Nelson Gallery of Art. The fund is now \$2,750,000, and another \$500,000 is available for art purchases. Mr. Kirkwood provided that if the \$250,000 were not needed in the building fund, it should also be expended for works of art.

William Rockhill Nelson, veteran of the *Star*, left to Kansas City his art collection and his 26-acre home, which is centrally located in the city, subject to the life interest held by his widow, his daughter and his son-in-law. When Mrs. Nelson died she left approximately \$860,000 to the building fund. Frank F. Rosselle, the family lawyer, then died and bequeathed \$140,000 to this fund. By the death of the daughter, Mrs. Laura Nelson Kirkwood, another \$1,500,000 became available for building. Then Mr. Kirkwood released his life interest in the site, and plans were made for erecting the gallery.

Thomas Wight, of the firm of Wight & Wight, architects, has been spending the summer at work on the plans. It is expected that construction will begin next spring.

THE ART DIGEST in its last number told of the decision of the trustees of the Mary Atkins fund to place on the Nelson site the Atkins Museum of Fine Arts, one of whose functions will be to house the Kansas City Art Institute, thus assuring the grouping of the city's art interests in one center.

## A Great Hoax

[Concluded from page 3]

satirical, designed as naturally as children design. I think he ought to keep on painting, for in this art he escapes the scholasticism and hero worship which often mar his writing. And when one considers how solemnly great conductors play the rollicking guffaws of Beethoven, how little the mass of people are able to interpret him at all, is it a marvel that the *Chicago Evening Post* writer was caught on the hook? Paul simply proved that it is much easier to fool people than to create art."

Mr. Millier in referring to "those faithful handmaidens of the Paris salons, *Revue du Vrai et du Beau, L'Art Contemporaine* and *Libre d'Or*, who get their living in mysterious ways," remarked that "presumably they exist on the number of copies bought by the mediocrities and fakirs whom they compliment."

THE ART DIGEST heretofore has paid its respects to these journals, which live off the fees they receive from publicity-seeking artists in America and England. It would like to know just how much Mr. Smith's expenses were in obtaining recognition for Pavel Jerdanowitch.

## Gwen Le Gallienne Exhibits

Gwen Le Gallienne, the 27-year-old daughter of the poet, Richard Le Gallienne, who has become a painter, recently gave an exhibition in her Paris studio. Her half-sister, Eva, 28 years old, is a well known American actress. Gwen's mother is Mrs. Irma Hinton Perry Le Gallienne, while Eva is the poet's daughter when Julie Noregaard was his wife.

## 21,449 See 'Pioneer Woman' in Minneapolis



Ex-Governor Van Sant heading the "Pioneer Woman" parade in Minneapolis. Courtesy of the Minneapolis Tribune.

The Minneapolis Institute of Arts took advantage of its exhibition of the models for the "Pioneer Woman" to stir a vast interest in art in that city. The museum officials called on the state chapter of the Daughters of the American Revolution and the old settlers to help out with the opening. A parade was arranged, and it traversed the streets of Minneapolis headed by Samuel R. Van Sant, aged 84, pioneer, former river captain and ex-governor of Minnesota, who drove a "prairie schooner" drawn by a mule team. This "covered wagon" was followed by a long line of automobiles containing the pioneers. The D. A. R. had charge of the reception and tea.

As a result, 21,449 persons visited the Institute during the two weeks, and the attendance for a single day, Tuesday, August 30, was 7,873. A total of 12,527 ballots were cast in the contest, and the votes were fairly well distributed among the twelve sculptors. Who won? Bryant Baker. He was nearly 2,000 votes ahead of the runner-up. He received 4,843 against 2,964 for John Gregory and 1,059 for F. Lynn Jenkins. The rest of the vote for first place was as follows: Jo Davidson, 693; Mario Korbel, 531; Herman A. MacNeil, 501; Mahonri Young, 282; A. Stirling Calder, 279; James E. Fraser, 162; Maurice Sterne, 99; Arthur Lee, 75; Wheeler Williams, 36.

The pioneers, all of whom settled in Minnesota before 1857, when it became a state, in a separate vote gave preference to John Gregory's model, but it was a very small vote and the winner received only 12 against Mr. Baker's 11.

The exhibition of the "Pioneer Woman" next went to the Minnesota State Fair at Hamline, after which it was the turn of the Kansas City Art Institute (Sept. 12-22). The Texas State Fair will have the exhibition from October 8 to 23.

At the Denver exhibition of the "Pioneer Woman," which preceded the showing at Minneapolis, the voting was enormous, exceeding that of any other city. It showed John Gregory ahead with 19,444, and Bryant Baker second with 19,392—a difference of only 52 votes. The rest of the vote was as

follows: Jenkins, 2,913; MacNeil, 2,902; Korbel, 1,003; Calder, 428; Young, 419; Williams, 290; Davidson, 253; Sterne, 227; Fraser, 221; Lee, 180.

Because of the death of the sculptor, the F. Lynn Jenkins model probably will have to be withdrawn, because the work of creating the final colossal bronze from the tiny model is a task which only the artist himself can carry out.

Mr. E. W. Marland, it is announced by the Reinhardt Galleries, of New York, will probably make his own choice of the model which will be erected in Oklahoma in November, when the exhibition will be held in Washington, D. C.

## F. Lynn Jenkins Dead

Frank Lynn Jenkins, member of the Royal Academy, whose model of the "Pioneer Woman" has been second to that of another Englishman, Bryant Baker, in the popular vote in so many American cities, died at his home, 27 West 67th Street, New York, after a brief illness. He was 57 years old, and had resided in New York for several years.

The sculptor was a native of Torquay, England, and was a student of the Lambeth School of Modeling and of the Royal Academy in London. One of his works, a "Madonna and Child," shown at the Reinhardt Galleries, was presented to the Metropolitan Museum by Mortimer L. Schiff.

## Attendance Record Broken

The growth in art interest in New York is exemplified by the fact that on Labor Day 6,435 persons visited the Metropolitan Museum, which was 600 more than on any other Labor Day. The Cloisters, which is the Metropolitan's Gothic annex, was visited by 529, or 200 more than last year.

## Paints Governor Fuller

Wilbur Fiske Noyes, one of Boston's younger painters, has just completed portraits of Governor Fuller of Massachusetts, the governor's mother, Mrs. Flora A. Fuller, and John W. Weeks, late secretary of war.



## All in a Day's Work in New Mexico



"Studio Visitors," by J. H. Sharp.

"Studio Visitors," reproduced here by courtesy of the Museum of New Mexico, presents J. H. Sharp in a lighter vein. Its subject is Indians who are calling on him at his studio in Taos, and displaying the gravity of connoisseurs. The museum greatly

treasures another work by this painter which depicts the Sioux sun dance ritual. Mr. Sharp has been officially recognized as a painter of the Indian by Leland Stanford University and other institutions that have given him commissions for Indian portraits.

## Lewis Hind Dead

C. Lewis Hind, one of the best beloved of art critics and the author of many books, is dead in London, according to an announcement given out in New York by his friend, Mitchell Kennerley, head of the Anderson Galleries. He was 65 years old. Among the score of books bearing his name are "The Education of an Artist," "The Diary of a Looker-on," "The Consolations of a Critic," "What's Freedom," "Landscape Painting from Giotto to Turner," and, appearing only last year, "Life and You," a collection of articles that appeared in the London *Daily Chronicle*, and "Naphtali," a volume of reminiscences.

Mr. Hind often visited America and was well known here, and he had an American helpmate, who was formerly the wife of George Hitchcock, the painter.

After completing his education, Mr. Hind entered the lace business owned by his father, Charles Hind. But he soon drifted into journalism and from 1887 to 1892 he was a sub-editor of *The Art Journal*. Then for two years he edited *The Pall Mall Budget*, and from 1896 to 1903 he was editor of *The Academy*.

His own personality and tastes, his talents as a writer, and his editorial positions, brought him into relations with many of the chief literary figures of his time. Among his friends were Thomas Hardy, George Meredith, Kipling, Henley, Bennett, Wells, and, among artists, Beardsley, Leighton and Sargent. His reminiscences relate many interesting contacts with these and other celebrities.

### Excavations in Athens

Under the new agreement between the Greek government and the American School of Archaeology in Athens, a large area is to be excavated by sections in the next five years. In the first section twenty-five modern buildings will have to be expropriated.

## Death of Fuertes

Louis Agassiz Fuertes, artist and naturalist, whom the New York *Times* in an editorial styled a "portrait painter of birds," was killed by a train at Unadilla, N. Y. Dr. Farrand, president of Cornell University, said of him: "As an ornithologist Louis Fuertes was a recognized scientific authority, and as a portrayal of birds he had no equal in accuracy." A student of Abbott Thayer, whose book on protective coloring gave rise to camouflage, Mr. Fuertes was recognized by artists and scientists alike as one of the leading bird life painters of the world. His conceptions satisfied both art and science.

The writer embellished nearly a score of books with his paintings and drawings. One of his most notable achievements was the painting of the bird habitat groups for the American Museum of Natural History in New York. He also painted twenty-five decorative panels for F. F. Brewster at New Haven, Conn.; a series of panels for Mrs. Russell Sage at Albany, and the murals for the Flamingo Hotel, Miami, Fla. At the time of his death he was engaged on the text and illustrations of his report on the Abyssinian expedition in which he took part for the Field Museum of Chicago.

In its editorial, after referring to the great series of bird paintings in the State Museum in Albany, the *Times* said: "The birds will come and go with the seasons through the years all unwitting of his absence, but they cannot become wholly extinct, for they will be preserved there as in life. He whose skill has given them this sort of immortality, in season and out, needs 'no trophy, sword or hatchment o'er his bones,' for they in turn will preserve the memory of his genius and of his devotion to them."

## Argentine Season

The art season just coming to a close in Buenos Aires—spring is now on the way—has seen two memorable exhibitions from neighboring republics, one by the artists of Chile and the other by the Modernist group in Uruguay. Both of them are described by a writer in the *Christian Science Monitor*.

"The majority of the Chilean exhibits are landscapes," he says, "and it would seem that these artists, like their Argentine confreres, find in a just interpretation of nature their truest source of inspiration. The examples of figure painting and still life evince correctness of drawing, but are not marked for feeling, either in color or design."

"There is nothing defiantly iconoclastic, taxing both eyes and imagination, but instead a quiet serenity, the blue of the Pacific under the clear dome of the sky, the still line of the mountains, the fresh beauty of orchards in flower, things seen and appreciated by most picture lovers."

"The Chileans have always been known for their good seascapes, mostly in the manner made famous by Somerscales, and the fourteen canvases by Zemteno form one of the most interesting groups in the exhibition. His pictures of the long Pacific rollers are all of them capable."

"The artists in the Uruguayan exhibition belong entirely to the new school of hard coloring, swift, at times almost grotesque, design and insistent self-expression. José Cuneo, Carmelo de Arzadun, Humberto Causa and Cesar Pesce Castro attempt great things boldly, with the assurance of youth. The general impression is one of intense vigor, strong personalities at work in the world of art, and a sense of beauty, fantastic and distorted according to the old conceptions of loveliness."

"This collection has attracted great notice in Buenos Aires, being in the main very favorably reviewed by the press, and it is probable that at the annual salon soon to be held the influence of the Uruguayan artists will be plainly noticeable."

## Helen Wills and Art

Helen Wills is planning to continue her art education at the Boston Museum Fine Arts School. She has had three years of study at the art school of the University of California. She told in an interview in Boston how she makes art serve tennis.

"I take my sketch pads to the courts and draw the players in action," she said. "I study my opponents that way and learn a lot about their manner of play. I've really discovered something new about the dynamics of tennis play through this sketching. It's hard to explain, but in every stroke and effective position there is a dominant line. You see it on the court; it runs through the player's whole body and through the racquet, following the path of the ball. Only the better players have it. You don't find it in the learning or jerky player."

"It's continuity of action, each play in a unit and good design. It's just as though, with terrific speed and accuracy, you reach out your hand, as you might say, and drop the ball where you want it. You'll find the same dominant line in a good prizefighter, too, I guess."

"I made my first sketch when I was 3 years old. I always liked to make pictures of people. But I made them all side view. And that's the way primitive man drew. On cavemen's walls, you know, and in the Egyptian temples figures are all in profile."



# Carnegie Director Talks of Coming International Exhibition

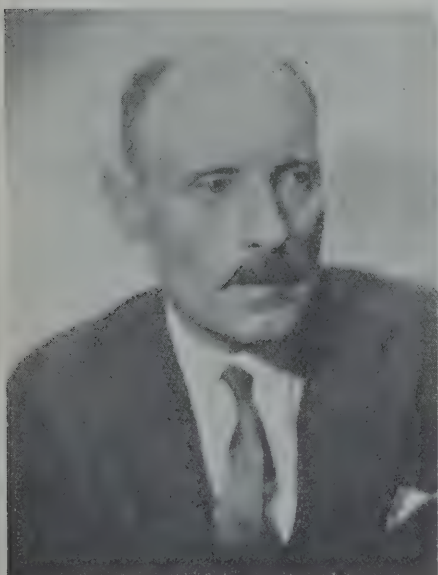


*Maurice Denis (France).*

"The greatest change in the art situation in Europe today has taken place in Germany," said Homer Saint-Gaudens, director of the Fine Arts Department of Carnegie Institute, who returned early in September from a four-months trip to Europe in search of paintings for the Twenty-sixth International, in Pittsburgh, October 13 to December 4. In Berlin an official luncheon was given for him and in Rome he was received by Mussolini.

"In Germany," continued Mr. Saint-Gaudens, "art has become completely Modernist. As a matter of fact, advanced art is the only art that the German government and leaders in German art circles acknowledge. They have made it quite clear that if they are not represented by the pictures which they gave us for the International, they would prefer not to be represented at all.

"This year, more than ever before, official interest in the exhibition has been evidenced by European governments, especially those of Germany and Italy. Baron Maltzan, the German ambassador to the United States, explained to me that Germany was exceptionally eager to share in this exhibition.



*Karl Hofer (Germany).*

He maintains that the three important ways in which countries can come to know and to understand and to like one another are through art, athletics and science.

"As far as Germany is concerned, too, this year is of special importance, since, for the first time since the war, there is to be a German member of the Carnegie jury of award—Karl Hofer, one of their foremost artists."

Previous to Mr. Saint-Gaudens' return it had been announced that the four European members of the jury of award were to be Felice Casorati of Italy, Maurice Denis of France, Maurice Greiffenhagen of England, and Karl Hofer of Germany. These artists, together with four American painters, Eugene Speicher, Horatio Walker, Eugene Savage and Abram Poole, will meet in Pittsburgh on September 20 to select the prize-winning paintings.

Returning to Mr. Saint-Gaudens' interview:

"Contrasting with Germany, in Italy very radical art has not achieved great success. It is not self-supporting and, despite official backing, it is arousing a distinct note of disappointment among its apostles. There is, however, an increasing proportion of young men who are trying to express themselves in the modern idea, like Felice Casorati, the Italian member of our jury of award.

"In England there is scarcely any alteration from last year, nor in France. In Spain milder searchers after novelty, such as Solana and Togores, are coming to the fore. In the other European countries, there exist, as always, a few outstanding men. Austria claims Kokoschka, the great man of Central Europe, rather advanced and wild. Svabinsky is of first importance in Czechoslovakia, of a rich and sensuous manner.

"In this present Carnegie exhibition you will see, perhaps as never before, how youth is recognized today, for nearly half our exhibition is devoted to works of men who have not yet turned forty—a tribute to the young idea in all lands.

"There are about fourteen countries represented. On the assumption that each land splits itself into five cliques, there are probably about seventy aspects of art shown by about three hundred paintings, or four or five paintings to an aspect.

"This year's International is to be different from the twenty-five preceding ones. Hitherto it has been the aim to show one example of each of all the important painters in Europe and the United States. This year it is planned to exhibit one-third of the leading men of the various countries, but to give this third an opportunity to display their talents to the best advantage by showing from three to five pictures each. In succeeding years the Institute then plans to request other groups of equally important artists to exhibit in a similar manner.

"Away back in the fifteenth century somebody found out that colors mixed with oil and applied to canvas or wood, were capable of setting forth, in the finest technique, the noblest sentiments that men can put down in visual form," continued the director. "Never once since then has any single nation possessed the craft of painting to the exclusion of others. But each nation has expressed itself according to its own bias, and rightfully so.

"So we are trying in Pittsburgh to say: Here is what the skillful modern men who represent the various groups of the various countries are doing today; Augustus John,



*Felice Casorati (Italy).*

for example, in England, or Karpinski in Poland. In fact, in the foreign section there is not a man who lacks an outstanding reputation in at least one considerable group of his own country, like Zuloaga of Spain, for example. With the exception of a few of the younger generation who will come in through the American committee on admission it is a show of achievement and not of experiment."

After the close of the exhibition in Pittsburgh on December 4 the entire European section will be shown in New York at the Brooklyn Museum and in San Francisco at the Palace of the Legion of Honor. This is in accordance with the policy of the Carnegie Institute to tour the exhibition after showing it in Pittsburgh. It is being shown in New York for the second time. In going to San Francisco, it will be for the first showing west of the Rocky Mountains.

THE ART DIGEST is herewith presenting the photographs of the four distinguished European artists who compose half of the jury of awards. From the material sent to the newspapers by the Carnegie Institute it is found that:

Felice Casorati, who will be coming on his first trip to the United States, is one of the

[Continued on page 10]



*Maurice Greiffenhagen (England)*



## Carnegie Forecast

[Concluded from preceding page]

most distinguished of modern Italian artists. He was born in Novara in 1886. He studied law, music, and literature, and finally turned to painting under the guidance of Vienelli at Naples. His first paintings were accepted at the biennial at Venice in 1907, the same year in which he obtained his doctorate in law at the University of Padua. In 1922 Casorati was honored by a one-man exhibition at the Venetian biennial. He is considered one of the most original and talented painters of Italy.

Maurice Denis was born in 1870 in Granville. In 1888 he entered the Académie Julien, where he came in contact with Pierre Bonnard, Vuillard, and others who have had such influence on the trend of modern French art. When later he became a student at the Académie des Beaux Arts, instead of following the classical and academic methods, he came under the inspiration of Gauguin and Cézanne. All the time, however, he was developing a style that is peculiarly his own. He is best known in Europe for his murals. He was one of the founders of the Salon d'Automne and was among the first to exhibit at the Salon des Tuileries. Since the death of Puvion de Chavannes, he is probably the outstanding mural painter in France.

Maurice Greiffenhagen will be coming to serve for the second time on a Carnegie jury, as he was a juror for the fifteenth International in 1911. He was born in London in 1862 and entered the Royal Academy school in 1878. He was elected an associate of the Royal Academy in 1916 and became a member in 1922. Since 1906 he has been professor of painting in the Glasgow School of Art. Last year the University of Glasgow conferred on him the honorary degree of Doctor of Laws.

Karl Hofer, as readers of THE ART DIGEST know, occupies a leading place among the more advanced artists of Germany and belongs to the method of the *Neue Sachlichkeit* (New Objectivity). He was born in Karlsruhe in 1878, but now lives in Berlin. He had a painting for the first time in the twenty-fourth Carnegie International, and in the last International he showed two much discussed pictures. In the coming exhibition he will have a group of five. A recent show of his works in the *Neue Secession* at the famous *Glaspalast* in Munich aroused interest throughout Germany. The art journals spoke of him as the most promising and solid personality of the younger artists.

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## Hamilton's Art

Carl W. Hamilton of New York, who is personally, perhaps, the most extraordinary of all American art collectors, has lent his \$3,000,000 assemblage of Italian old masters and other Italian Renaissance art objects to the California Palace of the Legion of Honor, in San Francisco, for exhibition during September and October, and himself superintended the hanging of the pictures and the arranging of the statuary and rare old pieces of furniture, majolica and textiles.

The old masters include Botticelli's "Madonna and Child, with an Angel and Saint John," Bernardino de Conti's "Portrait of Beatrice d'Este," and examples by Fra Filippo Lippi, Perugino, Domenico Veneziano, Piero della Francesca and many others.

Carl W. Hamilton, according to the sketch given out by the museum, started life as a newsboy and boot-black, and now, while only 35 years old, has become a millionaire and an art connoisseur. He worked his way through Andover and Harvard, intending to become a missionary to China. He went to China, but entered business there and amassed a fortune. So great an art enthusiast has he become that he "personally travels with his collection, and not only that, but he takes with him in the passenger cars several of the most precious of his possessions. He packs, unpacks, and arranges his collection himself, and even sleeps in a great fifteenth-century Florentine walnut bed."

Simultaneously with the Hamilton collection, the California Palace of the Legion of Honor is showing a large collection of modern European and American paintings and sculpture, which is lent anonymously, and which offers a "comprehensive and well-balanced picture of current artistic activity."

## Cleveland's Pre-Raphaelite

Cleveland has an artist, Norman Roberts, who, in protest against this modernistic world, has turned to Pre-Raphaelism, and who is spending the summer in England, where he is studying the works of the Pre-Raphaelite Brotherhood, that flourished in the reign of Queen Victoria. The Guenther Galleries in Cleveland have opened the season by exhibiting a very large water color by Mr. Roberts entitled "Lilith."

The mythological first consort of Adam is depicted in the alluring Halls of Lilith, seated on her throne, partially clad, bejeweled and flower-bedecked. A knight in armor is on one side, shielding from sight the Queen of Sin, and on the other a knight, pale as death and sick of his task, guards the halls. Huge griffins devour the hearts of men, and a man and woman chained together are at Lilith's feet. There is a profusion of Pre-Raphaelite detail. The picture is priced at \$30,000.

## Fitchburg to Have Gallery

Mrs. Lowell H. Milligan, formerly in the educational department of the Worcester Art Museum, is to be director of the Fitchburg (Mass.) Art Association, which has purchased a building and will transform it into a gallery. Educational work will be featured.

## Buys "Bride of Lammermoor"

"The Bride of Lammermoor," one of Sir John Millais's masterpieces, painted in 1878, has been purchased for the Municipal Art Gallery at Bristol, England.

## Dudensing Contest

In the summer of 1926 the Dudensing Galleries of New York put into effect a new scheme to call into the light the talents of heretofore unknown artists. It announced a competition, in which the painters were to send four works each to the galleries, to be used as a basis for the selection of four who were to be given exhibitions during the season of 1926-7 and whose works, in dealers' parlance, were to be "pushed" among amateurs.

Seventy-nine artists sent pictures, the selections were made, and the resulting exhibitions attracted a great deal of attention not only from the critics, but from collectors who lent their encouragement by buying generously. The plan was definitely a success.

This summer Messrs. Leroy and Richard Dudensing announced another competition, and this time nearly 150 artists sent pictures. The winners have just been announced, as follows: Arnold Blanch, Woodstock, N. Y.; Jo. Cantine, Woodstock, N. Y.; Agnes Tait, New York City; Dorothy Simmons, Plainfield, N. J. In addition to these four, six others were selected whose works will be offered in the newly opened Dudensing Galleries, 5 East 57th street.

"This response," said Leroy Dudensing, "and the possibilities it brings, has spurred us to great excitement. The four exhibitions will be among the big events of the art season. We are certain of this because we found last season that the public is more than eager to take up artists whose creativeness seizes its imagination. We have already been guaranteed that thirty pictures out of the four exhibitions will be sold, this assurance coming from individuals who have been willing to advance that pledge.

"This result is indicative of the remarkable progress sincere effort and truth in art have made upon the appreciation of the public during the last ten years. Prospective buyers are no longer so susceptible to that old 'siren song' of medals, prizes and presentations; rather, they depend upon their own reactions before a new stimulus. The public is awakening to the many shams, and the old political strongholds of convention are capitulating one by one.

"Can you imagine our tremendous feeling of elation at this advancement,—we who, more than eleven years ago, departed from the dealer's old shibboleth that 'a sale is cash in hand?' We have tried to soften the drama of the artist, in which genius so often went cold and starved and found its grave sometimes penniless and insane."

## Augustus John Coming

A great exhibition of the paintings of Augustus John, famous English artist, comprising 100 examples, will be shown at the Anderson Galleries in November, it is announced by Mitchell Kennerley. Included will be a portrait of Andrew W. Mellon, recently completed in Mr. John's London studio. The painter will visit America during the exhibition.

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## A Celebration

Fort Christmas, Fla., is a backwoods Southern community, with a grocery store and postoffice combined, a schoolhouse and a picnic ground which, on certain occasions, can be a rendezvous for country lovers and old folks who like to talk about crops and tell stories of long ago. But in the last year a great pride has taken possession of the place because one of the boys who used to attend the school has become famous. He is Hughlette Wheeler, who went away to attend the Cleveland Art School and whose statuettes of cowboys have already attained a vogue in the art world.

Fort Christmas just hugged itself when young Wheeler (he is only 26) came back on a visit this summer. It wanted to celebrate, and what do you suppose it did? It arranged an old-fashioned country picnic and barbecue in honor of the boy and invited the whole of Orange county to come and enjoy itself.

"The committee worked all through the night," says an Orlando newspaper, "and barbecued half a ton of meat. Baskets were brought in, laden with all sorts of good things, running from fried chicken, potato salad, macaroni and beans up to delicious home-made cakes and pies.

"John R. Tucker opened the program by calling on Walter Drennen to lead the crowd in the singing of America. A. B. Johnson, county superintendent of schools, led in an opening prayer.

"Mr. Tucker told of the coming of James Wheeler from a town near Detroit to Fort Christmas many years ago. He was an orphan boy and was brought South by a good lady who spent her winters in this state. He married an orphan girl from the Fort Christmas section, so that Hughlette Wheeler is truly a son of both the North and the South.

"Karl Lehman, secretary of the Orange County Chamber of Commerce, told of Hughlette Wheeler's early boyhood, his going to Cleveland twenty-one months ago, his early work in art, which found its culmination when he was given modeling clay and with it fashioned his first cowboy and horse. Today this twenty-six-year-old Florida young man is reckoned as the best sculptor of cowboys and horses in America.

"Hughlette Wheeler was introduced to the audience and given a tremendous ovation. He responded in a modest and delightful manner with a few words of hearty appreciation for the honors and kindness being shown him."

The account of all the speechmaking fills a column. At the end of the picnic the young sculptor started for New York to take a ship for Europe, to continue his studies with Henry Turner Bailey, director of the Cleveland School of Art.

### Is This a Joke?

"What makes you think your painting is priceless?"

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—*California Arts Club Bulletin.*

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## An Example of American Stained Glass



*American Gothic Window Designed by Nicola D'Ascenzo.*

While Boston almost can be considered the center of the art of stained glass in America, Philadelphia likewise is a seat of production. The window shown above was designed by Nicola D'Ascenzo of that city for St. Thomas's Episcopal church, in New York, and was produced at the D'Ascenzo Studios. It is more than thirty feet high, contains thousands of pieces of brilliantly colored glass, and is a striking example of the present day revival of this beautiful craft of the Middle Ages.

The window, entitled "Faith," is one of a series of eight for the clerestory of the church. Being a five-lancet example, it contains five standing figures, Saint Thomas, Cornelius the Centurion, Nathaniel, Zac-

cheus and Bartimeus—all outstanding characters having great faith. Below the figures are the predellas typical of the middle period of Gothic art, illustrating related subjects or incidents in the lives of the five characters. The upper, or tracery, portion of the window, as well as the background, is treated with a rich, all-over pattern of grisaille decoration, studded with symbols and angelic figures of praise, in the manner of the magnificent cathedral windows of the late thirteenth and fourteenth centuries.

The color scheme and general design of the window has the glass of Chartres Cathedral as its inspiration and prototype. Mr. D'Ascenzo spent many weeks in a careful study of its famous old glass.



## An Orientalist

Those whose memories go back half a dozen years will remember the sculpture of Allan Clark, which had a strange quality one did not know whether to call modern or ancient. Suddenly he dropped out of sight, and the art world wondered what had become of him. It was not known generally that, under the leadership of Langdon Warner, he became four years ago a member of the archaeological expedition of Harvard University to Japan, China, Siam, Cambodia, Java and India—an expedition one of whose results has been the raising to proper veneration of the sculptured masterpieces of Cambodia and the placing of beautiful examples in American museums.

Mr. Clark is back now, and twenty-five of his new sculptures will be placed on view on Oct. 1 at the Fogg Art Museum, Harvard, after which they will be brought to New York. Elisabeth Luther Cary, art critic of the *New York Times*, saw them at Harvard.

"They show," she says, "the hypnotic effect of the past as it appears in the tranced immobility of imitative art, especially that derived from the hieratic images of the East. Although the influence of these

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images appears without disguise in these modern adventures, they are nevertheless purely modern adventures, innocent of imitative character. The traditional type of the religious image becomes in the hands of the sculptor a new incarnation, a genuine creation into which has been breathed the imperishable spirit of life.

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### Seeks London Art

Mitchell Kennerley, president of the Anderson Galleries, has announced that this American auction house will open an office in London, to be manned by experts, whose function will be the booking of collections for sale in New York. He pointed out that 90 per cent. of the art purchases abroad are by Americans, and predicted that "all records of past seasons in New York will be exceeded during the coming season."

It will be recalled that two years ago Mr. Kennerley brought the art collection of the late Lord Leverhulme to New York for dispersal.

### San Diego Gets a Coello

Among the recent acquisitions of the San Diego Gallery of Fine Arts is Coello's portrait of Isabella di Francia, a work that won the praise of the expert, Dr. W. R. Valentiner. Other acquisitions include a statue in wood, probably Spanish, of St. Anne; "San Felipe Valley," a painting by Charles Reiffel; "Near Florence," a water color by Colin Campbell Cooper; a miniature of President Coolidge by A. J. Powell; and three prints selected from "Fifty Prints of the Year,"—"Grim Orvieto," by John Taylor Arms; "Twilight of Man," by Rockwell Kent, and "Delmonico Building," by Charles Sheeler.

### Will Show Oriental Art

Ten Eastern countries will be represented in an Oriental Exposition next December in Madison Square Garden, New York, the purpose of which is to "show a cross section of the life of the Orient, as well as to exhibit works of art and craftsmanship both ancient and modern."

### Lime Rock Exhibition

A late comer among the summer exhibitions was the first annual of the Lime Rock (Conn.) Art Association, which included paintings, prints, drawings and water colors. Four hundred visitors attended the opening and many sales were made the first day.

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## Etchers of Ohio

The Dayton Society of Etchers has organized the "First Annual Ohio Print Makers Exhibition," which will be given its premier showing at the Dayton Art Institute during October, after which it will make a tour of all the Ohio museums. The collection will not be a large one, and the aim has been to make it of high quality.

Ohio believes that works of art must be bought in order that artists may live, and a special effort will be made to sell the prints in this exhibition. A commission of 20 per cent. will be charged, half of which will go for expenses and half to the museum making the sale.

### Vienna Sees British Art

An extensive exhibition of British art is being held in Vienna, until November 1, under the auspices of the new Anglo-Austrian Society. Since the English museums do not lend pictures, private collectors were called upon and a notable group of paintings gathered. The exhibition begins with the Elizabethan painters and ends with the Pre-Raphaelites, and includes many great works of the Reynolds and Raeburn period.

### Milwaukee Gets an Albright

The Milwaukee Art Institute has acquired "The Philosopher," by the Chicago Modernist, Ivan Le Lorraine Albright, who has returned from Southern California, where he had a studio in the old art museum in Balboa Park, San Diego, and did an historical subject, "Last of the Spanish Padres," at the old monastery of San Luis del Rey.

### Artist Wins His Own Prize

Charles Vezin offered a prize for the most popular painting at the annual exhibition of the Lyme (Conn.) Art Association. When the 2,863 ballots were counted it was found that his own sketch, "The Parsonage," was in the lead. So the money was turned over to Guy Wiggins, the runner-up.

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# Georges Michel, a Romantic Utrillo



"The Village in the Fields," by Georges Michel. Courtesy of Mons. Jean Charpentier.

France is seeing the revival of another early nineteenth century painter, Georges Michel (1763-1843). The "Story of Michel, Eccentric Painter," was told for the first time by Thoré in an article in the old *Constitutionnel*, on November 25, 1848, five years after the artist's death. This Romantic Utrillo,—Michel's favorite subject was in fact the hill of Montmartre, then a shabby slope on which stood a few windmills and whose principal denizens were wild rabbits,—was presented by his enthusiastic biographer as a picturesque bohemian and an inspired toper. Here ends the resemblance with Utrillo, for during his lifetime his paintings never fetched high prices and when he died his name was almost unknown. By and by a sort of semi-celebrity grew to surround him, but up to now he has never been actually known, for his paintings were

widely dispersed and a synoptic view of his art has been impossible.

A retrospective exhibition of Michel's work was for years announced in Paris every spring, but it was each time postponed because of the difficulty of gathering a representative collection. Thanks to Mons. Jean Charpentier an important exhibition, including one hundred paintings, was recently organized in his galleries in the Faubourg St. Honoré.

A contemporary of Constable and Turner, Georges Michel occupies in the history of French landscape painting a place which, without being of the first order, is nevertheless personal and distinguished. More a renovator than an innovator, for in his best period his art is still inspired by the great Dutch landscape painters, he was also, in some ways, a precursor. In the works of his last period,

says Mons. Paul Fiérens in *Les Débats*, "his elimination of every picturesque element, his contempt for conventional subjects, opens the way to the painters of the Barbizon school and to Courbet. This follower of the Dutch masters seems to have foreseen the profound intimacy with nature on which is founded the realism of the modern school of painters. Michel was not a genius, but a perfect technician, and he reaches, at times, the intuition of a visionary."

Michel, says Mons. René Jean in *Comœdia*, "appears amongst the French landscape painters as an exceptional case. Nothing in his art reminds one of the balance, the daintiness of his predecessors. Michel stands as far from Watteau and Hubert Robert as Corot stands from Michel. Solitary in his life, he is also a solitary in his art. He does not seem to have had any precursor in France, and had no real influence on those who came after him.

"But his paintings reveal a passion, an impulse, which made of him the forerunner of the Romantic school. This lover of space and wind does not care for rules nor for conventional landscape, but opens his tormented soul, akin to the dramatic clouds running over deserted lands which are the main subject of his best paintings."

Mons. André Warnod in *Comœdia* points out that there are three periods in Michel's art, a first period copied after the Little Flemish masters, a second inspired by the great Dutch landscapists, and a third, after he had inherited money and independence, in which he painted as he pleased.

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## Taking Art Not Too Seriously at Gloucester



"Humoresque—Gloucester," by William Meyerowitz.

The above painting, "Humoresque—Gloucester," was reproduced by the Boston *Transcript* with the sub-title, "A Whimsical Interpretation of the Fishing Town by the Sea." "On the left," that paper says, "is symbolized the Gloucester Society, which is a non-jury outfit; on the right may be seen the juryized North Shore Arts Association, with the jury scanning the artists as they file in. Note the disappointed ones, whose works failed to please the jury, bearing

their canvases away. In the foreground may be seen the artist, William Meyerowitz, at work." The picture, having got by the jury, was hung at the North Shore Arts Association's exhibition.

### France—Germany

[Concluded from page 1]

protested against any plan to exhibit Liebermann's paintings in Paris.

The political nature of the article in *L'Action Francaise* is suggested in the last paragraph, which says that "there must be a protest of French opinion, particularly of the war veterans, whom Liebermann insulted while they were facing German machine-guns, a protest that will shout to this Minister of Public Instruction in a cabinet called 'national' that such lack of dignity, such enormous lack of conscience, is an outrage to the living and to the dead."

Almost as violent or vigorous a protest is made by a critic usually more tempered in statement, namely M. Thiebault-Sisson, in *Le Temps*. He notes the possible pretexts for inviting Liebermann's works to Paris—the artist's early training here, his tardy adherence to Impressionism, and honors that had been paid to him in the early years of this century—and then also alludes to the unrepented signing of the manifesto and the expulsion by the Academie des Beaux-Arts.

M. Thiebault-Sisson, however, adds the further point that it would be more proper to honor some English painter before giving an invitation to Liebermann and refers to the fact that a group of English painters last winter had to go to a private gallery.

Other statements that have appeared, partly from German sources, suggest that the question is not whether, but where, and that the Jeu de Paume may be admittedly inappropriate because just outside the door is a memorial to Edith Cavell. An exchange of a Liebermann exhibit for a Monet exhibit has also been suggested.

## A Museum Manual

A "Manual for Small Museums" by Laurence Vail Coleman, director of the American Association of Museums, has just left the press of G. P. Putnam's Sons. It is a general treatise on the principles and methods of museum work, and has fifty chapters and seven appendices. The book is based in part upon a coast-to-coast survey of museums which was made possible, beginning three years ago, by a grant to the association from the Carnegie Corporation.

"Separate chapters are given over," says *The Museum News*, "to the individual problems presented by history, art and science materials, but to avoid the duplication that would result from an attempt to treat museums of each kind separately, many matters are discussed in terms of a general museum."

"The manual makes two principal contributions. The first inheres in the work as a whole, which is a rounded account of museum work—a verbal picture drawn for the trustee or general reader quite as much as for the professional. The second grows out of its several detailed presentations of many subjects which previously have not been treated fully in museum literature. . . .

"In the appendices, to which the less readable reference matter is relegated, are given models for the charter, constitution, by-laws and contract with local government. There are also compilations of laws, lists of dealers and bibliographies."

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## Erte's Vogue

Best known to Americans as a painter of magazine covers, Erté, the two syllables of whose pseudonym represent in French the initials of his real name, Romain de Tiroff, has found many other fields for the exercise of that fantastic imagination which M. Maurice Feuillet, writing in *Le Gaulois Artistique*, attributes largely to his origin. "He was born in Russia, that land of fable and magic."

After telling of Erté's youthful escape from naturalism as a pupil of Repine, whose methods he "instinctively resisted," the writer says:

"We find him later at Paris, working for a couturier, whose reputation was due more to publicity than to talent, and creating ravishing models, fascinating designs, which that clever man signed and then published in American periodicals as being of his own invention. That collaboration ended with the war. Erté worked then for himself. His personality was recognized; his reputation and success spread. Although quite young—he is hardly past thirty—he is today considered one of the most original and most unusual artists of this period."

Much of Erté's work has been for the theatre, where the mixtures of the real and the unreal, the wonderful opportunities in the use of form and color under controlled lighting, appeal strongly to his taste. He has been, M. Feuillet says, particularly prolific in the invention of charming hybrid creatures: women-flowers, women-birds, women-butterflies, dryads and women of fire. "It was he who, in 1922, invented the 'collective costumes,' where several persons coming together compose a decorative ensemble aiming at a single object."

"The Orient and its civilizations have exercised a dominant influence upon Erté. Russian art is too closely related to oriental art for us to be surprised that he should be attracted by the rich diversity of its magnificence. Persia, India and China are for him an inexhaustible source of inspiration."

Much of Erté's work for the stage has been the designing of ballets, as his series of the Rivers, the Kisses, the Seducers, also "the Golden Fables, from those of the Golden Age down to the Goldbug of Edgar Poe; a Venetian ballet, a masquerade wherein live again the charming disguises of the eighteenth century, and 'The Antiquary's Shop,' where the knick-knacks come to life with the jerky gestures of automations. Finally, in a different key, there are the costumes for 'Thais,' 'La Bohème,' 'La Traviata,' 'Rigoletto,' 'Mañon,' and designs for motion-pictures, for he is interested in everything that concerns translating dreams into reality."

And further, "with him the philosophic study of ideas expressed by images is a constant preoccupation. It shows itself notably in the important series which he devoted to illustrating the covers of a leading American periodical."

As a decorative artist M. Feuillet considers Erté equal if not superior to Aubrey Beardsley, Edmund Dulac, Bakst, Barbier and Rackham.

### Museums and Therapeutics

"Hospitals do much; they make sick men well. Museums of art do more; they make well men better." —George W. Stevens.

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To the town of Ontario belongs the distinction of establishing within its Chaffey Union High School an actual school of sculpture. The idea originated with Miss Charlotte Reed, head of the art department, and two years ago she obtained the services of Mrs. Annetta Saint-Gaudens to start the venture. A sculptors' workshop was established, to which the pupils have access, and a class in modeling is conducted. At first, says the *Christian Science Monitor*, she was almost overwhelmed by the slap-dash-bang conduct of her proteges, but artist and pupils finally adjusted themselves to each other, the latter "learning to be at ease in the atmosphere of a sculptor's studio."

Mrs. Saint-Gaudens says that physical freedom such as existed in the everyday life of ancient Greece is necessary to the advancement of sculpture. "If there is ever to be a real American school of sculpture, I believe it will arise in Southern California," she said. "Here we have physical freedom. Moreover, many people have, or take, more leisure here than elsewhere. Art requires leisure."

Mrs. Saint-Gaudens is the widow of Louis Saint-Gaudens, brother of Augustus Saint-Gaudens, and she and her husband assisted the master in his Cornish, N. H., studio for 25 years. Her son is Paul Saint-Gaudens, who is becoming famous as a potter.

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## 'Period' Schoolrooms

When the board of education of Jackson, Mich., decided it was time for the city to erect a new high school building, the heads of departments at the school decided it would be a good thing to have the special classrooms reflect the atmosphere of the subjects studied.

They communicated the idea to the superintendent of schools, Mr. E. O. Marsh, and he was so taken with it that he put it before the board of education. The board got enthused, and passed both idea and enthusiasm on to the architectural firm of Childs & Smith, of Chicago. The architects caught the fire, and produced plans that the board and the superintendent and the heads of departments simply went mad about. And when school opened this fall it was in a \$1,300,000 building with a Tudor tower (ready for some rich citizen to equip with chimes) and "period rooms" filled with copies of masterpieces of painting, sculpture and objets d'art which cannot fail to instill a pretty thorough art understanding and appreciation in the city's coming generations.

For instance, the Latin classroom has an interior in which a Roman might feel at home. It is based on Pompeian design, with a frieze in low relief and Latin mottoes on the walls. The pupils will sit in winged chairs such as Virgil might have occupied when he wrote the *Aeneid*.

The English room goes back to the seventeenth century, with walls plastered and timbered and the timbers stained to look centuries old. There are leaded windows, an Elizabethan fireplace and benches such as Shakespeare might have sat upon when he acquired his "small Latin and less Greek." The library is in a later period of English design, and the assembly hall is early American and puts the pupil in the atmosphere of the old New England town meeting, with colonial lanterns and a ballot box on the platform. And so on throughout the building.

"If the America of the future is to have any artistic appreciation," said the architects, "we must get away from prison-like cubes in the construction of school houses. By surrounding the children with the finest examples of all crafts we can instill into their thought healthy ideas of beauty and they will not become enamored with the gaudy and undesirable."

## A. K. Cross' Pupils Exhibit

An exhibition of the work of A. K. Cross' pupils both at the Commonwealth Art Colony and by correspondence was held in the Board of Trade room at Boothbay Harbor, Maine. A writer in the *Boothbay Register* said that his vision training method enabled the pupils "to gain true vision for values and color in a few weeks and sometimes in even a week or a day."

## A Poster Competition

A competition for a poster to promote literacy in the United States has been announced to art students and artists by the National Society of the Colonial Dames of America, with prizes of \$300, \$150 and \$50 and five honorable mentions. Requests for circulars should be addressed to Poster Secretary, 120 Bellevue Place, Chicago.

## College Engages Frank French

Rollins College, at Winter Park, Fla., has engaged Frank French, A. N. A., for advanced work in its art department.



## A Teaching Center

A plea for the co-ordination of American art education, with a central institution for research and training, is made by Julius Mehalik of Cleveland in the September number of the *American Magazine of Art*. He suggests that the founding of such a center offers an opportunity to wealth.

"Nowhere in the world are more efforts made to lift up the standard of art education than in this country," he wrote. "This will lead to a development of art and art appreciation, more rapid and more general than ever in the history of mankind. It largely depends on the methods applied in art teaching how fast American art will develop and to what extent the development will be genuine. To find out and to employ the best methods is a matter of good organization.

"Everybody knows there are experiments made, courses given, theories tested and adapted to local conditions in many places. Conventions, magazines, lectures, exhibitions tell about them. But, as a matter of fact, there are no universally valid principles of art education established, at least not with regard to the vastness and the economic structure of the country and to the cosmopolitan character of the population. To suit the special requirements of this country, theory and practice, research and results have to be adequately organized. An institution under the roof of which all the material concerning the methods of art education could be collected would be the appropriate center for such activity. It would be the place where art teachers of every line could display their methods, where good schemes for the average teacher could be worked out and problems set before those that have creative ability in teaching.

"As far as I know, there doesn't exist such an institution in the world. Special work is being carried out in art museums, academies, universities, normal art schools, children's museums and similar institutions. This seems to be the right thing as long as a branch of art education fits into a special institution. And it is right as long as art is considered as a matter of luxury, altogether supported by a few enthusiastic patrons. But conditions change the moment art becomes a public necessity, an economic factor, as it is going to be, and a matter of vital interest in the life of a great nation. In this case art education needs the closest co-ordination of the different art institutions based upon fundamental principles and a more close co-operation in work on them.

"Circumstances are favorable. The next International Congress on Art Teaching will be held in 1928 in Prague. Time enough to lay the foundation of such an institution. The following Congress, of 1932, probably will be held in America."

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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Montgomery, Ala.

**STATE FAIR—**  
Nov. 7-13—Southern States Art League.

## Los Angeles, Cal.

**LOS ANGELES MUSEUM—**  
Sept.—California Water Color Society; water colors, "Pog" Hart, Charles Killgore; etchings, Seymour Haden; sketches, Thomas Hunt.  
Oct.—Munthe Collection of Chinese art; paintings, Henrietta Shore; photographs, Edward Weston.

**AINSLIE GALLERIES—**

Sept.—Ship paintings, Duncan Gleason.

Oct.—Landscapes, Orrin White.

**BILTMORE SALON—**

Sept.—Laguna Beach painters.

Oct.—Elmer and Marian Kavanagh Wachtel.

**CALIFORNIA ART CLUB—**

Sept.—Opening exhibition at Olive Hill.

## Oakland, Cal.

**OAKLAND ART GALLERY—**

To Oct. 4—Water colors, etchings, Gene Kloss.

## San Diego, Cal.

**FINE ARTS GALLERY—**

Sept.—French and American show; Helen Forbes; William Clapp monotypes; Japanese prints.

Oct.—Elliott Torrey; Basket textile designs.

## San Francisco, Cal.

**CAL. PALACE OF LEGION OF HONOR—**

Sept.-Oct.—Carl W. Hamilton collection of old masters; special collection of modern paintings.

**BEAUX ARTS GALLERY—**

Sept.—Members' exhibition.

Oct. 3-17—Paintings, Rinaldo Cuneo.

Oct. 18-Nov. 2—Paintings, Charlotte Fortune.

**EAST-WEST GALLERY (Women's Bldg.)—**

Sept.—Exhibition of Sculpture.

Oct.—Diego Rivera.

**PAUL ELDER & CO.—**

To Sept. 24—Four etchers.

Sept. 26-Oct. 8—Portraits, Lillie V. Ryan.

Oct. 10-29—New etchings, Alfred Hutto.

**VICKERY, ATKINS & TORREY—**

To Sept. 24—Cal. Soc. of Etchers' annual.

Oct.—Recent etchings, Roi Partridge.

## Denver, Col.

**KENDRICK-BELLAMY CO.—**

Oct. 1-15—Paintings by Western Artists.

## Hartford, Conn.

**WADSWORTH ATHENEUM—**

Oct. 9-24—Paintings, William C. Emerson.

Oct. 10-Nov. 7—Handwrought silver, Arthur J. Stone.

## Atlanta, Ga.

**HIGH MUSEUM OF ART—**

Oct.—Exhibition arranged by Associated Dealers in American Paintings.

## Chicago, Ill.

**ART INSTITUTE OF CHICAGO—**

To Oct. 14—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware, Edwin Pearson; Swedish Decorative Arts.

Oct. 27-Dec. 18—Fortieth annual exhibition.

**CHICAGO GALLERIES ASS'N—**

Sept. 24-Oct. 15—Paintings, E. Dewey Albinson, Alexis J. Fournier, James E. McBurney.

Oct. 20-Nov. 12—Ass'n of Chicago Painters & Sculptors.

**CHESTER H. JOHNSON GALLERIES—**

Oct.—Collection of French Paintings.

## Peoria, Ill.

**ART INSTITUTE OF PEORIA—**

Oct. 1-20—Paintings, Hedley Waycott.

## Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE—**

Sept.—Richmond (Ind.) Art Association.

Oct.—J. Otis Adams memorial exhibition.

Oct. 20-Nov. 3—Bakst textile designs.

**PETTIS GALLERY—**

Oct. 3-15—Paintings, R. L. Coats.

Oct. 17-29—Paintings, Bertha Lacey.

Oct. 31-Nov. 12—Paintings, Blanche Stillson.

## Dubuque, Ia.

**DUBUQUE ART ASSOCIATION—**

Oct.—Paintings, Adrian J. Dornbush.

## New Orleans, La.

**ISAAC DELGADO MUSEUM—**

Oct. 2-31—Special No-Jury Exhibition.

**ARTS AND CRAFTS CLUB—**

Oct. 1-14—Exhibition by members.

Oct. 14-28—Alice H. Smith, E. Pettigrew Verner, Margaret Dashiell.

Oct. 29-Nov. 18—Alvin Abraham Rattner.

## Portland, Me.

**SWEAT MEMORIAL MUSEUM—**

Sept. 23-Oct. 23—Frederick K. Detwiller.

## Baltimore, Md.

**PURNELL ART GALLERIES—**

Sept.-Oct.—Contemporary etchings.

## Boston, Mass.

**BOSTON ART CLUB—**

To Nov. 1—Exhibition by artist members.

**GOODSPEED'S BOOK SHOP—**

Sept.-Oct.—Exhibition, miscellaneous prints.

**HARLOW & HOWLAND—**

Sept. 19-Oct. 8—Etchings by Kate Wingate.

**SOCIETY OF ARTS AND CRAFTS—**

Oct. 13-29—Cowan Pottery.

## Cambridge, Mass.

**FOGG ART MUSEUM (Harvard)—**

Oct.—Sculptures by Allan Clark.

## Hingham Center, Mass.

**THE PRINT CORNER—**

Sept. 20-Oct. 7—The American Scene in Etching.

Oct. 10-31—Character Sketches in Etching.

## Springfield, Mass.

**CITY LIBRARY—**

Nov. 12-27—Ninth exhibition, Springfield Art League.

**JAMES D. GILL—**

Oct.-Nov.—Exhibition, selected American paintings.

## Worcester, Mass.

**WORCESTER ART MUSEUM—**

Oct.—24th annual Worcester Exhibition.

## Detroit, Mich.

**DETROIT INSTITUTE OF ARTS—**

Oct. 7-30—Loan exhibition, Gari Melchers.

## Grand Rapids, Mich.

**GRAND RAPIDS ART GALLERY—**

Sept.—Paintings, Maurice Compris; Grand Rapids Camera Club.

Oct.—Lillian Genth; Roi Partridge etchings.

## Minneapolis, Minn.

**MINNEAPOLIS INSTITUTE OF ARTS—**

To Oct. 14—Daumier lithographs.

Oct.—Exhibition, Minneapolis and St. Paul artists.

Oct. 15-Nov. 18—Rembrandt etchings.

## Jackson, Miss.

**MISSISSIPPI STATE FAIR—**

Oct. 17-22—Southern States Art League exhibition.

## Yazoo City, Miss.

**ELKS CLUB—**

Oct. 26-Nov. 2—Southern States Art League exhibition, auspices Woman's Club.

## Kansas City, Mo.

**KANSAS CITY ART INSTITUTE—**

Oct.—Paintings, carvings, by Gjura Stojana (Serbia); paintings, Charles S. Schwartz.

## Saint Louis, Mo.

**CITY ART MUSEUM—**

Sept. 14-Oct. 15—22nd annual exhibition of Paintings by American Artists.

Oct. 15-Nov. 30—Ballard Collection Oriental Rugs.

**SAINT LOUIS ART GALLERIES—**

Sept.-Oct.—Exhibition, old and modern masters.

## Omaha, Neb.

**ART INSTITUTE OF OMAHA—**

Sept.—American Book Illustration.

Oct.—Water colors, John S. Sargent, Winslow Homer; modern textiles and ceramics.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY—**

Oct.—Paintings, Ernest L. Blumenschein.

## New York, N. Y.

**METROPOLITAN MUSEUM OF ART—**

To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques; Retrospective Exhibition of Painted and Printed Fabrics; XIXth Century White Embroideries; messotints by David Lucas after Constable.

Beginning Oct. 18—Exhibition of American

Exteriors (sundials, latches, etc.).

**AMERICAN FINE ARTS GALLERIES—**

Dec.—Winter Exhibition, National Academy of Design.

March-April—193d. Annual Exhibition, National Academy of Design.

**AMERICAN ACADEMY OF ARTS & LETTERS—**

To Oct. 22—Childe Hassam Exhibition.

Nov. to April—E. H. Blashfield Exhibition.

**BABCOCK GALLERIES—**

To Oct. 10—Opening exhibition of contemporary painters.

Oct. 15-31—Eugene Higgins, Margery Ryerson.

**CORONA MUNDI—**

Oct. 15-Nov. 15—Tibetan Sacred Paintings.

**AINSLIE GALLERIES—**

Oct. 1-14—Etchings, water colors, E. V. Lombardo.

Oct. 14-31—Jean Conrad; Modern French Paintings.

**KENNEDY & CO.—**

Oct.—Modern English etchers.

**MILCH GALLERIES—**

Sept. 26-Oct. 8—Water colors, Wilson Irvine.

Oct. 1-29—Paintings, A. G. Warshawsky; decorative embroideries, Georgiana Brown Harbeson.

## Rochester, N. Y.

**MEMORIAL ART GALLERY—**

Oct.—Oriental and European miniatures; soap sculpture; paintings, Gustave Ciomiotti; sculpture and paintings, Blanca Will.

## New Berne, N. C.

**PRESBYTERIAN LECTURE ROOM—**

Sept. 27-Oct. 11—Southern States Art League exhibition, auspices Art Study Club.

## Akron, O.

**AKRON ART INSTITUTE—**

Sept.—Paintings, Henry S. Eddy; Cleveland Photographic Society; soap sculptures.

Oct.—Exhibition of fabrics.

## Columbus, O.

**COLUMBUS FINE ARTS GALLERY—**

Sept.—Prints, Blanding Soan; fabrics, Elinor Merrill; textiles, Mildred Williams.

Oct.—Paintings, Carl Springer.

## Cincinnati, O.

**TRAXEL ART CO.—**

To Oct. 1—Etchings, Ernest D. Roth.

Oct. 15—Mrs. Dorr Raymond Cobb.

Oct. 24-Nov. 6—Paintings, E. C. Volkert.

## Cleveland, O.

**GUENTHER'S GALLERIES—**

To Sept. 26—Cartoonists' Exhibition.

**KORNER & WOOD GALLERIES—**

To Oct. 1—Paintings, Norris Rahming.

## Dayton, O.

**DAYTON ART INSTITUTE—**

To Oct. 6—New York Painters.

Oct. 1-15—First Ohio Print Makers Show; "Fifty Prints of the Year."

Oct. 8-31—Exhibition of Oriental Art.

Oct. 12-26—Soap sculptures.

Oct. 16-Nov. 7—Dayton Art Institute Teachers' Exhibition.

## Toledo, O.

**TOLEDO MUSEUM OF ART—**

Sept.—Chinese art; Arthur B. Davies water colors.

Oct.—Carlton T. Chapman Memorial Exhibition.

**MOHR ART GALLERIES—**

Oct.—Paintings, Norris Rahming.

Nov.—Paintings, Gale Turnbull.

## Youngstown, O.

**BUTLER ART INSTITUTE—**

Sept.—Wood blocks, Elizabeth Keith.

Oct.—Cleveland Artists' "Educational Exhibition."

## Philadelphia, Pa.

**ART CLUB OF PHILADELPHIA—**

Oct. 8-28—George Gibbs, Walter E. Baum, Harry G. Berman, Antonio P. Martino.

**PENNA ACADEMY OF FINE ARTS—**

Nov. 6-Dec. 11—25th annual exhibition, Philadelphia Water Color Club; 26th annual exhibition, Pennsylvania Society of Miniature Painters.

Jan. 29-March 18—123d annual exhibition, Pennsylvania Academy of the Fine Arts.

**PHILADELPHIA ART ALLIANCE—**

Oct.—Silhouettes, Signor Mochi; lithographs and drypoints, Walt Kuhn.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**

Oct. 13-Dec. 4—26th International.

**J. J. GILLSPIE & CO.—**

Oct.—Exhibition of English Portraits.

## Providence, R. I.

**R. I. SCHOOL OF DESIGN—**

Oct. 11-Nov. 6—Annual Fall Exhibition.

## Chattanooga, Tenn.

**MEMORIAL AUDITORIUM—**

Oct. 17-31—Southern States Art League exhibition, auspices Chattanooga Art Association.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**

Sept.—Southern States Art League Show.

Oct.—Paintings from National Academy.

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## Denison, Texas

## SIMPSON HOTEL—

Oct. 6-13—Southern States Art League exhibition, auspices Denison Arts Club.

## Houston, Tex.

## MUSEUM OF FINE ARTS—

Oct.—Paintings, Clarence Millet; etchings, Barton, Goldthwaite, Ryerson; Paisley shawls.

## HERZOG GALLERIES—

Sept.-Oct. 15—Etchings, Paul Schwertner, Alfred Koch (Munich); Georgian silver, antique Sheffield.

## Ogden, Utah

## WEBER GALLERY—

Sept.—Twenty-five Utah Painters.

## Salt Lake City, Utah

## MERRILL HORNE GALLERY—

Sept.—Miriam Brooks Jenkins.

## NEWHOUSE GALLERY—

Sept.—Caroline Van Evera; Rena Olsen.

Oct.—Water colors, Rose Howard, Joseph A. Everett.

## Milwaukee, Wis.

## LAYTON ART GALLERY—

Oct.—Prof. Cizek's pupils (Art Center).

## MILWAUKEE JOURNAL GALLERY—

Sept.—Paintings, Edmund G. Schildknecht.

Oct.-Dec.—Wisconsin Painters.

## Oshkosh, Wis.

## OSHKOSH PUBLIC MUSEUM—

Sept.—Portraits, Merton Grenhagen.

Oct.—Water Color Rotary (A. F. A.).

## Scotland Gets a Vermeer

What is declared to be the finest example of Vermeer in Great Britain, "Christ in the House of Martha and Mary," has been presented to the Scottish National Gallery, in Edinburgh. The attendance for the year at the gallery was 88,000, while 40,000 visitors were drawn to the Scottish National Portrait Gallery.

## Save Paintings in Fire

Belhaven College, Jackson, Miss., which has been a center of art in that state, was destroyed by fire, but is quickly rebuilding. The collection of paintings was saved, including examples by Ellsworth Woodward, W. P. Silva, W. H. Stevens, Betty McArthur and Gertrude Roberts Smith.

## Segantini's Masterpiece

"Alpine Pastures," said to be the most important painting of Giovanni Segantini (1858-99), has been on exhibition at the French Gallery, in London. It is a large work, 9 feet by 6. The *Times* says it is "not an exciting picture, but it impresses by its quiet veracity."

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## Peru's Renaissance

As time goes and the fog which surrounded past American civilizations is cleared up by archeologists, present generations are astonished at the wonders which are daily discovered and which prove the degree of artistic culture attained by the primitive inhabitants of the world discovered by Columbus. These discoveries are stimulating a renaissance.

"Peru, like Mexico and Central America," says Eugen Larrea in *Revista de Revistas*, "is the cradle of Indian civilization; archeologists have discovered monuments, textiles, jewels, and above all pottery which in decoration and sculpture reveals that these primitive tribes attained the same goal as a modern genius or 'immortal.'"

"An idea of the magnificence of their art may be had from three jugs which have recently been dug up from the tombs in Cuzco by German archeologists, and which (like all the Mexican antiques) are to enrich some European museum.

"The first jug represents a warrior of the Cuzco tribe—the tribe of the 'chancas.' The face, on the front part, is gray, tinged with red on the sides; a species of cap or turban covers the head, which has odd designs in black, yellow and ochre. From this turban sprout the hollow arms of the handle. This archeological jewel is to be admired for its facial expression, the perfect modeling of the features and the charming harmony of the decoration and of the whole.

"The second jug is modeled in the form of an owl, and enameled in red and yellow. This design could well be favorably compared with any of the modern styles in the Saxe porcelains.

"The third is of the type common to those found in the Inca tombs and it stands out for its marvelous enamel, while its design represents the water-god.

"It is to be noted that the primitive Peruvians applied a strange enamel to their pottery, whose color has resisted for centuries upon centuries the dampness of the earth, without even having been opaqued.

"Will the Indian pottery of Peru return to its ancient splendor in the hands of the present descendants of the Incas? It is to be hoped, as this at present constitutes the aim of President Leguia. There is no reason why the Indian race, which in Peru, as in Mexico, is vigorous and pure, may not continue the artistic work of its ancestors. The definite success of the school of Peruvian rugmakers demonstrates that the American Indian continues in the footsteps of his artistic forefathers and that all that he needs from the government is understanding and support."

## Tongues

The speech of the poet  
Is as a riddle  
To him who has not dreams  
In his soul:  
And his words—  
As opaque  
As life without dreams  
To the poet.

—Le Baron Cooke, in "The Forum."

## Gives Bust of Stevenson

The only bust from life ever made of Robert Louis Stevenson, done by his friend, Allen Hutchinson, at Samoa in 1893, was presented to the Stevenson Memorial Cot-

tage at Saranac Lake, N. Y., at the annual meeting of the Stevenson Society of America. The donor was Col. Walter Scott, of New York.

## Laguna Beach Idea

The Laguna Beach (Cal.) Art Association is conducting a unique campaign for the money necessary to erect the beautiful gallery which has been designed by Myron Hunt, of Los Angeles, and which, in the guise of a hacienda of the olden days, will crown a cliff overlooking the sea.

The Laguna Beach artists contributed seventy-five pictures which were hung in St. Ann's Inn, at Santa Ana, one of the nearby cities of the orange belt. A dinner was arranged and several hundred of the citizens and orange growers attended. William A. Griffith, president of the association, made an address in which he explained that everyone contributing to the building fund would receive one or more of the pictures, equal to the donation in value. In the next hour the fund got \$4,000.

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## A Lady of Fashion



Nicole d'Apremont.

This lady, who is a perfect manikin of fifteenth century fashion at Dieppe, where she lived, after lying on her face in the moat of her husband's castle for perhaps four hundred years, is again back upon a pedestal, this time in the Art Institute of Chicago as part of the Lucy Maud Buckingham collection. She is Nicole d'Apremont, daughter of Robert d'Apremont, Lord of Buzancy, and wife of Louis de la Marck, Lord of Rochefort, married in 1430 and died in 1470. She is of stone, carved almost life-size. Her husband's castle, built in 1435, still stands high above the sea on a steep hill.

The description of Nicole's costume, as given in the Art Institute's *Bulletin*, is a feast for the fair. But THE ART DIGEST herewith presents the lady herself, with all her finery, including the peaked hennin, "the most picturesque and elegant head-dress fashion has ever produced," but which was frowned upon and proscribed by the clergy, a fact that may account for the long submersion of Nicole in the moat.

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